The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 6, 1918

PRICE TEN CENTS

SIDNEY TOWNES

THE NATIONAL THEATRICAL WEEKLY

SOPHIE TUCKER

The Queen of Rag, Jazz and Blues Song Hits and her Five Kings of Syncopation, is now singing with Tremendous success the Greatest and Most Novel Raggity Jazzity Blueity of all Blue Songs ever written.

I'M A TRYIN' TO TEACH MY SWEET PAPA

(RIGHT FROM WRONG)

By the Kings of all Razz, Jazz, Blues Song Writers

WILL E. SKIDMORE and MARSHALL WALKER

2 I'm A Tryin' To Teach My Sweet Papa Right From Wrong.
WILL E. SKIDMORE & MARSHALL WALKER
Moderato (Ala Blues)
Vamp
I nev-er will for get the time I ran a-cross that man of mine
He keeps me guess-ing all the while Still he's his ma-ma's "An-gel child"
He was cut-tin' cap-ers at a rough-neck ball Act-ed like he'd nev-er been no
No one ev-er stopped and told him what to do He just had to fight his own lifes
'where at all I asked him why he act-ed so He said he real-ly did-n't know
bat-tles thru It's aw-ful hard to change his ways Thats why I took him home to raise
But he prom is'd me that he would change his ways And now he's tak-ing les-sons from me ev-'ry day.
When I get him pol-ish'd like he 'ought to be He'll make a hit, I know in high so-ci-e-ty.
Chorus.
m a try-in' to teach my sweet pa-pa right from wrong as he goes 'long But he's a
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3
hard head-ed fool Just like a mule But with
(He plays such naughty little tricks in school.)
all his faults I love him still And I al-way will Some sweet
day he'll find out that I am his on-ly friend un-til the end But now he's "chuck" full of "pep"
And likes to "step" and have a "rep". He's young and full of life and likes to
I bought him lots of "glad rags" so that
do and dare He tries to make his ma ma think that he dont care I'm a
hell be have But when I keep him home at night he starts to rave
try-in' to teach my sweet pa-pa right from wrong I'm a
rit.
Fine.
D.S.
I'm A Tryin To Teach My Sweet Papa "Right from Wrong." 3

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CHAS. K. HARRIS

Columbia Theatre Bldg., BROADWAY and 47th ST., NEW YORK

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A. E. A. RAPS SHUBERT CONTRACTS

CALLS MEETING ON SUBJECT

The Actors' Equity Association took steps this week to compel the Shuberts to issue Standard Actors' Equity-United Managers' Protective Association employment contracts, to all members of their organization, entering into engagements on and after November 4. A resolution calling on all members of the A. E. A. to accept nothing but the standard form of contract hereafter, under pain of expulsion, was passed by the Council of the actors' organization on Monday afternoon, and, while not naming the Shuberts specifically, practically amounts to the same thing, inasmuch as the latter theatrical firm and Arthur Hammerstein are reported to be the only big producers that are not issuing the contract in question.

A special meeting of the A. E. A. will be held at the Hotel Astor next Monday afternoon, November 11, which has been called for the express purpose of publicly ratifying the action of the Council. Lee Shubert has been invited to be present at the meeting and will be given an opportunity to defend the contract his firm is now issuing. Wilton Lackaye, acting for the A. E. A., will dissect and analyze the Shubert contract, going deeply into its various phases and at the same time pointing out the manifold advantages of the A. E. A.'s Standard form of agreement.

Francis Wilson, president of the Actors' Equity, and Patrick Francis Murphy, and others are also scheduled to address the Hotel Astor assemblage. The meeting will be open to all actors and actresses, whether members of the A. E. A. or not.

The resolution relative to members of the A. E. A. insisting on the standard contract from all managers hereafter, is as follows:

"Any member who works beyond the first week of a rehearsal, without having secured a U. M. P. A.-A. E. A. contract, *and that only*, shall be subject to immediate expulsion; and, furthermore, at the discretion of the Council of the A. E. A. members may be required not to act with such offender."

A copy of this resolution was mailed out on Monday to every member of the A. E. A., the reverse side of which contained the following notice:

"You are hereby notified that in accordance with previous authorization at a general meeting, the Council has duly resolved that, hereafter, members of this Associaton, shall enter into no contract with managers except on such forms as are approved by the Association. Members will not, therefore, in the future, make any contract except upon approved forms. The approved forms referred to, and now in use in regular dramatic productions, are U. M. P. A.-A. E. A. Standard Contract, "Run of the Play" Contract and "Contract for the season."

(*Continued on page* 33.)

WELCH AND ORR SPLIT

The producing combination of Jack Welch and William P. Orr is no more, the two members having come to the parting of the ways. Welch has become associated with Harry Frazee and is managing the Nora Bayes show in place of Eddie Weil and Orr has gone West, nobody about the former offices appearing to know just where.

The combination was formed early last Spring by Welch, who was general manager for Cohan and Harris for fifteen years and, perhaps, responsible more than anybody else, for the early success of that firm, and Orr, who, previous to his theatrical plunge, had been interested in horse racing. The rights to several scrips were acquired, among them "The Kiss Burglar" and "A Dry Town." Both were produced, but the former was the only one that survived its out of town trials. "The Kiss Burglar" came in, played several months and went on the road. The Shuberts have taken it over and are now operating it. A second company is playing throughout Canada. It belongs to Welch.

At least one suit, if not more, growing out of the theatrical ventures was filed against Orr during the Summer.

FILM CO. GETS CASE RE-OPENED

Harry A. Palmer some time ago sued the National Film Corporation for commissions growing out of the disposition of the English rights to the film, "Tarzan of the Apes." Harry Reichenback, publicity director of the National, was served with the summons and complaint in the action, Palmer states, and when no answer was filed Henry J. and Frederick Goldsmith, attorneys for Palmer, entered a judgment against the National for $2,400. Now, an order has been entered setting aside the judgment and restoring the case to the calendar for trial, providing the defendant files a surety company bond, which was done. Reichenback, whose dealings with the National are said to be now under investigation by the grand jury, is said to be doing Government work in England at present.

WALNUT TO PLAY $1 SHOWS

PHILADELPHIA, Nov. 2.—The Walnut Street Theatre, controlled by Nixon-Nirdlinger interests, and now showing the Griffith "Hearts of the World" picture, will be turned into a popular priced house as soon as the six weeks contract of the film people expires and some necessary repairs can be made. That will probably make the opening come shortly after the holidays.

The house will be booked by Charles Maynard, of the Klaw and Erlanger offices in New York, and a long list of attractions have been prepared for it.

MAY UNIONIZE FOX HOUSES

The Fox Circuit will shortly put union stage crews in all of its houses, according to a report current on Broadway this week. Negotiations looking to the unionizing of the Fox houses have been going on for several weeks between the officials of the circuit and the I. A. T. S. E., and it is understood an agreement will be reached in a very short time.

TO CALL IN ROAD COMPANIES

There was a report in circulation early this week that Klaw & Erlanger were contemplating calling in all their own road companies owing to bad business. No confirmation was obtainable, however. The road tour of "Ben Hur" has already been abandoned.

EIGHT NEW SHOWS OPEN AND START FOR BROADWAY

"Tiger! Tiger!," "Remnant," "The Melting of Molly," "The Voice of McConnell," "Ask Dad," "A Prince There Was," "I'm So Happy" and "Stop That Man" Have Premieres"

Eight new shows, most of which will reach Broadway, were presented out of town during the last week. With very few exceptions they received good notices and were well received. One other, "The Rotters," was scheduled to open Monday in Chicago, but was postponed until Thursday the 7th. It is being produced by Harry Corson Clarke and will first be seen at the Playhouse.

"The Melting of Molly," which the Shuberts intend to offer as one of the season's musical productions, opened in Washington Monday night at the Shubert-Belasco. The book is by Maria Thompson Daviess and Edgar Smith, lyrics by Cyrus Wood and music by Sigmund Romberg. In the cast are Isabelle Lowe, Gloria Goodwin, Mrs. Charles G. Craig, Maude Turner Gordon, Marjorie Pringle, Allson McBain, Tom Richards, Cyril Chadwick, Ted Lorraine, Frank Kingdon, George S. Trimble and Robert Bentley.

"Ask Dad," the new Elliott, Comstock and Gest Princess Theatre production, was offered on Monday to a first-night audience at Toronto. It is another of the Bolton-Wodehouse pieces, with music by Louis Hirsch. In its cast are Joe Santley, Ivy Sawyer, Roy Atwell, Juliette Day, Joseph Allen, Georgia Caine, Frederick Graham, Helen Barnes and Miriam Collins.

Others that opened were the new Belasco show, "Tiger! Tiger!" at Baltimore and which comes into the Belasco Theatre here on the 11th. "Remnant," the new Charles Emerson Cooke play that is to go into the Morosco: "The Voice of McConnell," which George M. Cohan wrote for Chauncy Olcott; "A Prince There Was," which Robert Hilliard is to use as a starring vehicle this season; "I'm So Happy," a new piece that Max Spiegel is sponsoring, and "Stop That Man," a melodramatic farce that the Shuberts will bring to Broadway shortly. It was written by George Hobart. The out-of-town notices of each follow:

"STOP THAT MAN" IS FUNNY BUT NEEDS SOME CHANGES

PROVIDENCE, R. I., Nov. 1.—"Stop That Man," a three-act comedy by George V. Hobart, was presented at the Providence Opera House last night and was received with unmistakable marks of approval. Although the author has styled his work a comedy, it is really a farcical melodrama.

The story tells of a young man (Jim Barrett) who finds himself overwhelmed with misfortune and wants to put an end to his earthly troubles, but cannot screw up the necessary courage to kill himself. Just as he is bemoaning his weakness, a mysterious stranger solemnly promises that his desire to die will be gratified within twenty-four hours.

With the knowledge that he is to die, Jim suddenly has a desire to live. Life to him has never been so rosy and he at once takes steps to ward off his impending doom. He disconnects the telephone, locks and bars the entrances to his apartment, and gives orders that no one shall be admitted.

Finally, the fear that his home is not safe impels him to take flight. He is pursued and overtaken on a lonely road by Apaches and the mysterious stranger, who turns out to be Jim's guardian angel, instead of his Nemesis, and his promise to kill the young man a subterfuge to bring him to his senses.

The scenes of the play are laid in France in 1913 before even the rumors of war were heard. Mr. Hobart has written the work with his usual cleverness and, while alterations are admittedly necessary, there is reason to believe the author can make them during the three-day stay in this city.

Local interest in the production was enhanced by the fact that Edwin Nicander, well liked in Providence for his work as light comedian of the Albee Stock Company, is a featured member of the cast. He played the role of Jim with the same cleverness that made him popular in his stock days. The others did well.

The cast in full was: Larry, Joseph Brennan; Myra Gordon, Consuela Bailey; Mrs. Gordon, Alice Wilson; Jim Barrett, Edwin Nicander; Le Chemeleon, Brandon Hurst; Olive Greene, Sylvia Jason; Messenger Boy, Aimee J. Loubet; Bob Stillman, Harry Ingram; the Tailor, William Caryl; the Postman, Theodore Melot; the Baker, Georges Deleon; Dr. Clifford, Edwin Adams; Dr. Rogey, Edward Filon; Gendarme, Paul Francois Dietz; Francois, Joseph J. Chaillee; Raoul, Jean Martens; Pierre, Gaston Thomas.

"ASK DAD" HAS MUSIC, WIT, INSTEAD OF NOISY NUDITY

TORONTO, Ont., Nov. 5.—"Ask Dad," book and lyrics by Bolton and Woodehause, and with music by Louis Hirsch, was produced to-night at the Royal Alexandria. The story is laid in Dr. Rockett's health farm on Rhode Island, where a forced landing brings an aviator and his mechanic. For domestic reasons, Dr. Rockett, who is henpecked, has to camouflage them.

Frederic Graham as the doctor, Jos. Leay, Jos. Allen and Roy Atwell make a success of their parts. Juliette Daly, as Mrs. Willy, is the lively lady of the cast and made a hit in Phoebe Snow, who bought the ticket for Buffalo.

There is more music and less noise, more beauty and less nudity, more dancing and less gymnastics, more wit and less horseplay in "Ask Dad" than in recent productions, and the scenery and costuming are all in good taste. With the inevitable pruning, the piece looks like a laughing success.

(*Continued on page* 33.)

YANK SOLDIERS AMERICANIZE FRENCH PLAYS

DOMINATE ALL NEW PRODUCTIONS

PARIS, Oct. 25.—The 2,000,000 or more soldiers of the American Expeditionary Forces now in France have Americanized all the new productions here to an extent that has made, of the plays, vehicles that most of the soldiers can understand. The theatres throughout Paris now strongly suggest the theatres in America which these soldiers used to patronize in their native land. And, now that the fear of the Boche air raids is over, the theatres are thriving.

The Americanization of the theatres does not confine itself to Paris alone, either; the provinces and places where the soldiers are billeted have also undergone this subtle but actual change.

At the Folies-Marigny, Edward R. Perkins has produced a revue entitled "Follies of 1918," consisting of two acts and twenty scenes. It is advertised as an American revue and the cast includes Billy Howard, Johnny Fields, Norman French, The Fabiens, Nyota-Nyoka and an American chorus of fifty. At the Follies—Bergere, Albert De Courville, of London, having heard of the success in Paris of "Follies of 1918," sent over his London Hippodrome Revue, "The Zig Zag Revue," featuring Shirley Kellog. Others in the cast are Daphne Pollard, Fred Kitchin, Ida Adams, George Clark and a chorus of eighty. The production is a huge success and the indications are that it will remain here until the Spring or early Summer.

The Theatre Albert has a piece entitled "Wanted, a Husband," with an English cast. Theatre Michel has added a number of new American features to its French repertoire. The Alhambra has also mixed French and English entertainment. The Casino de Paris has a revue entitled "Boum." A new revue is now being prepared for this house entitled "Pa-Ri-Ki-Ri," in two acts and forty scenes, written by Jaques Charles, G. Arnould and L. Boyer, all of whom are to be co-producers. The cast will include Chevalier, Mistinguett, Hilda May, St. Granier and Oyra, a dancer from London. The Nouveau Cirque and the Olympia are mixing English with their French offerings.

Every French singer realizes that, no matter in what part of France he or she may be playing, an American "hit" song must be offered in some part of the act if the act is to receive a full measure of applause. "Alexander's Rag Time Band," "Dearie," "Over There," "Indiana," "Dixie," and songs of the same vintage are in order.

Even when the American soldiers are billeted near small towns of from 300 to 1,000 population, an American music hall is immediately opened, where vaudeville is offered to the boys. The entertainment consists of jugglers, acrobats, magicians and singers. Usually six to eight acts are offered, the show closing with an Oriental dancer. The programs in these theatres are changed weekly and the talent is obtained from Paris agencies, which are booking a circuit of theatres in the training camp zone. The American boys are liberal in their patronage, and, with the increase of the price of admission from ½ to 3 francs, which they pay willingly, a corresponding rise in the calibre of the acts has taken place.

The American troops have made the theatrical season in France a prosperous one, because they love to be entertained and are willing to pay for it. Cables from New York have informed them that theatres throughout America are closing each week on account of the influenza epidemic, and that this is the worst theatrical season ever experienced by American producers. That is not the condition here, however, the French theatres doing better than before the war started.

BOOK ATTRACTIONS FOR DRIVE

The biggest outdoor acts in the business will participate in the forthcoming drive of the United War Work Campaign Organization, which will start on November 11. Among those who have volunteered their services through the Showmen's League of America are: Dare Devil Schreyer, The Great Calvert, high wire artist; Tom Quincy, high diver; C. A. Bigney, high diver; K. P. Speedy, high diver; Chefalo, loop the loop; Nervo, bicycle dare devil; Babcock, loop the loop, and several others.

It is planned to erect platforms throughout the different sections of the theatrical district for these performers, who will give hourly exhibitions every day of the drive. Dare Devil Schreyer, for example, will have his apparatus erected on top of Churchill's restaurant, and will give a special performance on Friday afternoon, when he will ride down a steep incline from the top of Churchill's and dive into a tank situated on Broadway and Forty-seventh street, from a height of 150 feet.

The Great Calvert will walk a wire across Broadway and Forty-second street. Speedy's apparatus will be set up at Fifth avenue and Forty-second street, and he will dive into his five-foot tank from the fifth or sixth story of the office building situated on the corner.

Chefalo will "loop the loop" daily in Bryant Park, and prominent locations have likewise been provided for the other outdoor performers who will participate. Sam McCracken will bring his herd of elephants up from Luna Park, and the pachyderms will be a feature of the daily street parades that will form an interesting feature of the festivities. Joe Ferrari, the animal man, will have charge of the outdoor shows, and will be assisted in handling the various attractions, such as carousels, "whip" rides, etc., by Harry Raver, who was a carnival man for years before he entered the film business.

John P. Day and J. McDonald are representing John D. Rockefeller, Jr., who is chairman of the United War Work Campaign Organization.

SHUBERTS TO BOOK ARMY SHOW

The Shuberts are to book the big army show "Who Stole the Hat" which Jack Mason is now putting on for the soldiers at the Aberdeen Proving Grounds at Aberdeen, Md. After the opening performance, which is scheduled for Washington on Dec. 2, the piece will start on tour, playing Baltimore, Philadelphia, New York and then going West, possibly as far as Chicago. Its presentation in Washington will be the first army show to be seen in the national capital.

The show is being ribbed up in great style, nearly 200 of the men at Aberdeen having been picked for parts in the production, which is to be a musical farce in direct contrast to the "Yip, Yip, Yaphank" show. Mason has provided the book, and rehearsals started last Monday. All of the professionals at the camp are to be put into the cast, among them being Jean Doe, George Penny, Jules Levy and John Fairclothes.

The show is being given to erect a permanent auditorium at Aberdeen, and was only made possible after the permission of Col. William Allen Phillip, commanding officer, was obtained. The business affairs of the show are being handled by Lieuts. J. E. McCann and William Hough and Private Daniel M. Kaufman.

SUES HITCHCOCK FOR SALARY

An action of Jay Wilson, for a week's salary, against Hitchcock and Goetz, who were associated in the production of "Words and Music" last season, came up for a hearing in the Third District Municipal Court last week. The case arose out of Wilson's claim that he should have received the customary two weeks' notice, whereas he had received but one. Hence the claim for a week's salary. Judge Murray reserved decision. Wilson's legal interests are being looked after by the A. E. A.

AVERAGED $9,500 FOR 34 WEEKS

"Hearts of the World" played to more than $323,000 during the thirty-four weeks it ran in New York, averaging $9,500 per week.

MAY CONTINUE NEW OPENING HOURS

SCHEDULE HELPS TRANSPORTATION

There is an even chance that the present hours of opening theatres and other business, put into effect in fighting the influenza epidemic, will be continued after the scourge has run its course and died out. A meeting of theatrical managers, together with other business men, is to be called by the Public Service Commission probably this week, when the subject is to be taken up and discussed and, if the theatrical men present think best, the present schedule will be kept in force.

The idea of continuing the plan after the epidemic is over sprang from the fact that it has worked out very well from a transportation angle without injuring the business at the theatres. A considerable part of the congestion that used to be present in the subway as the hour for the raising of curtains approached, has now disappeared, and the Public Service Commission is elated. Chairman Hubbell, when questioned early this week regarding the matter, said:

"The commission will give earnest attention to the subject of regulating hours of opening and closing immediately. When the Health Department first proposed its order I told Dr. Copeland I would like to see the change made a permanent one, as I believed it would materially better transit conditions. Of course the commission has no power to require business men to observe any fixed hours, and a permanent schedule could only be effected by mutual agreement among those concerned.

"To see whether such agreement is possible the commission will soon call a conference of theatrical managers, department store proprietors, manufacturers and heads of other large industries, together with the Health Commissioner and other representatives of the city government for the purpose of bringing about united action. The experiment already made has worked so well that New York City would be the gainer if present conditions could be perpetuated."

Inquiry of several managers as to whether or not the continuation of the present schedule would injure business brought the statement that it would not. The Shuberts said that it had not affected business at their houses in the least. Other managers substantiated this view, the only qualification being that the musical shows be allowed to open earlier than dramatic attractions because they are longer. Otherwise, they said, there was very little reason why some of the shorter plays should not raise their curtains until 8:45 or even 9 o'clock.

FISKE O'HARA RESUMES TOUR

After a lay-off of five weeks, beginning at Sioux Falls, Fiske O'Hara has resumed his tour under the management of Augustus Pitou. Not only the epidemic interfered with the O'Hara tour, but fires that swept part of the mid-Western states, also interfered, forcing him to cancel many dates.

HAS PLAY FOR ROSE STAHL

Augustus Pitou has a new piece for Rose Stahl which, at present, bears the name of "Money Isn't Everything." This title will probably have to be changed however, before production, as Mr. Pitou was informed last week that a motion picture has recently been made under that title.

"TEN NIGHTS" DRAWS $3,200

"Ten Nights in a Barroom," starring Robert Downing, drew capacity business at every performance during its stay at the Fourteenth Street Theatre, playing $3,200 on the week.

SIGNED FOR NEW COHAN SHOW

Adelaide and Hughes, Belle Baker, Jimmy Hussey, Ryan & Lee and Whiting and Burt, have been engaged for the new George M. Cohan revue.

SHOWMAN FACES MURDER CHARGE

SAGINAW, Mich., Oct. 30.—John F. Brennan, charged jointly with Albert Eichhorn of the murder of seventeen-year-old Beatrice Epler on September 4, 1917, at Alma, this State, is confident of acquittal next month when his case is tried. Eichhorn was tried in the county seat of Gratiot County, convicted and sentenced to life imprisonment, but owing to the prejudice against Brennan because he is a member of the theatrical profession, his counsel asked for and obtained a change of venue to Clinton County, and the case will be tried before Judge Edward Moinet at St. Johns.

Brennan, who has been in prison awaiting trial since his arrest last December, was part owner and advance man for the Kelly-Brennan shows, which played in Alma the week of September 3, 1917, and does not deny that he was acquainted with Eichhorn. Describing his connection with the case, he said:

"I had billed the town of Alma and surrounding country with Eichhorn as guide because of his knowledge of the country and because he was connected with the telephone company, and the shows regularly advertised through the medium of the telephone, enlisting the service of girl operators to spread the news that the Kelly-Brennan shows were coming or were in town.

"I did not see Eichhorn at all on the day of the murder. I spent the day with my partner, Jack Kelly, at Freeland, Saginaw County, where our No. 3 show was playing. No. 1 was showing in Alma. Kelly and I returned to Alma late in the afternoon, arriving there about the time the Republic factory was closing and the employes were going home to supper.

"I had supper with Kelly at his tent on the show grounds, chatted with him and his wife a bit, and then sold reserved seats for the evening performance. After the show I dropped in at the tent occupied by Jack Stewart and his wife, Mrs. Stewart being one of the actresses in the troupe, and had a bite of lunch with them, chatted until about 2 o'clock in the morning and then went to my own tent, adjoining the Stewart tent, where I slept that night."

The prosecution charges that the Epler girl was murdered between 10:30 and 11 o'clock at night and that Brennan was with Eichhorn at the time.

MAY ROBSON HAS NEW PIECE

August Pitou will present May Robson in a new piece called "Tish" and founded upon the Mary Roberts Rinehart stories of that name during next Easter week. After it plays a number of out of town dates, it will go into Chicago for the Summer and then take to the road again in the Fall. Miss Robson is now appearing in "A Little Bit Old Fashioned," under the management of Mr. Pitou and has just taken up her route again after a lay-off of several weeks due to the epidemic.

"HITCHY-KOO" PRODUCTION OFF

The company of "Hitchy-Koo" which Herman Moss was to send on the road and which had started rehearsing was last week disbanded owing to a disagreement between Moss and E. Ray Goetz, from whom Moss obtained the rights to produce the piece.

GETS AMERICAN PLAY RIGHTS

Louis Nethersole last week closed with Leffler and Bratton for the English rights to "The Daughter of Mother Machree," which is to be used by Murray King and Clark throughout England and Scotland.

FORDE BACK IN "OH BOY"

Hal Forde is back in the cast of "Oh Boy" for at least two weeks, and will probably remain with the show for the rest of the season.

MAY RE-OPEN CLUB

The former Justin Johnston Club may be re-opened shortly with a prominent musical comedy star acting as hostess and operated upon a percentage of the gross basis.

STANLEY FORDE OUT

Stanley Forde, the basso, left the cast of "Ladies First," the Nora Bayes show, after its second week.

EPIDEMIC, STILL STRONG IN WEST, LETS UP IN EAST

Atlantic Coast Towns Open, as Also Do Mid-Continent Cities—Circuits Beyond Mississippi Are Closed or Badly Crippled

The influenza epidemic that had the whole country in its grasp two weeks ago is now receding further and further West. The larger cities of the East and Atlantic Coast towns have opened up to a degree during the past week that could be called complete when compared to former conditions. On Monday Milwaukee, Omaha, Memphis, Washington, Atlantic City, Trenton, Princeton, Buffalo, Toronto, Albany, Pittsburgh, Indianapolis, Dayton, Troy, Toledo and other cities all threw open the doors of their theatre and began doing business again.

In Maryland, a new danger appeared in the form of a diptheria scourge at Federalsburgh, which, for a time, was deemed to be threatening. Prompt action by state officials, however, in quarantining the town soon placed it under control. All danger is now considered past.

Theatres throughout the West, Middle West, and far West remain closed without much possibility of their opening within the next ten days or two weeks. A number of houses throughout Illinois opened last Thursday, but before the matinee performance were again ordered closed. The Majestic, Bloomington, Ill., and the Orpheum Theatre, Peoria, Ill., both had bills booked into them and were ready for a matinee on Thursday. At the last moment, the managements were informed they would be unable to open, owing to an alarming increase in the epidemic. The vaudeville artists returned to Chicago.

This territory is booked by the Thielen Circuit, which is comprised of the following theatres and cities: Majestic, Bloomington, Ill.; Orpheum, Peoria, Ill.; Orpheum, Galesburg, Ill.; Orpheum, Quincy, Ill.; Orpheum, Joliet, Ill.; Fox, Aurora, Ill., and Opera House, Streator, Ill. All theatres on this circuit are closed.

Harry Miller, booking manager of the Ackerman-Harris Circuit in Chicago, stated early this week that every one of his houses were closed and that it was impossible to state just when they would be permitted to open. The epidemic in this territory is so severe that there is a probability of these houses remaining closed for another month.

Coney Holmes, booking manager of the Pantages Circuit in Chicago, was unable to state just when the theatres comprising his circuit would open. The only definite information he had secured was the opening of the Pantages theatre in Denver, Colo., which was permitted to open on Monday. No word has been received from any other city containing a Pantages theatre, however.

A number of Western vaudeville houses throughout Illinois and Indiana were permitted to open, but were closed again on later orders. Springfield, Ill.; Champaign, Ill.; So. Bend, Ind.; Davenport, Ia., and Moline, Ill., expect to open on Monday, Nov. 11, but this has not as yet been confirmed. Terre Haute, Ind.; Evansville, Ind.; Rockford, Ill.; Gary, Ind.; Sioux City, Ia., and Milwaukee, Wis., notified the Chicago offices of the W. V. M. A. to supply them with programs to open on Nov. 4, as the ban in these cities had been lifted. Duluth, Minn., and Superior, Wis., planned to open right after the election. Minneapolis, Minn., plans to open on Nov. 11. St. Paul, Minn., has never closed. Fort Williams, Moose Jaw and Regina, Canada, are making preparations for a Nov. 11 opening. Virginia, Minn., reports that it is uncertain of its opening date.

Charles J. Freeman, of the W. V. M. A., announced last week that Cedar Rapids, Ia., would open on Nov. 4. This is the only house, not including his Wilson Avenue and Kedzie Theatres in Chicago, opened on his circuit. Those still uncertain of their opening dates are Dubuque, Ia., Grand and Kings Theatres in St. Louis, Mo.; Belleville, Ill.; Alton, Ill., and East St. Louis, Ill.

The entire bookings of the Butterfield Circuit and those in the north booked by Gleen Burt, through the U. B. O. in Chicago, are closed. It is expected that Fort Wayne, Ind.; Lafayette, Ind., and Marinette, Wis., will open on Nov. 7. Chicago Heights, Ill., was given a permit to open last Sunday, but it was cancelled a few hours later.

In the South conditions continue extremely bad, according to Richard Hoffman, who handles the bookings of the Interstate Circuit. However, it is expected that Topeka, Kan., will open on Nov. 11; Orpheum, Sioux Falls, So. Dak., on Nov. 10; Orpheum, Atchison, Kan., on Nov. 10; Princess, Wichita, Kan., on Nov. 11; Liberty, Lincoln, Neb., Nov. 10; Empress, Omaha, Neb., Nov. 7; New Empress, Tulsa, Okla., Nov. 7; Crystal, St. Joe., Mo., Nov. 10.

All circuits have cancelled acts for the first half of this week, but have permitted their last half programmes to remain intact. The impresson among booking managers is that all theatres will be permitted to open out of town for the last half of Nov. 7 week.

The Finn and Heiman Circuit will open two of their houses next week, while the Thielen Circuit will be delayed for the next ten days.

In Cleveland the theatres still remain dark, but it is hoped that the lights will again shine in them within a week. Twice, however, members of the theatrical profession broke out in print this week. B. F. Keith's Hippodrome, including artists and full orchestra, gave a performance for the student body of the Case School of Applied Science. The Grand Theatre stock company utilized its leisure time by playing before a camera without an audience. The entire company turned out to make a couple of scenes for "Fighting for Eternal Peace."

Albany has now lifted the ban on motion picture theatres, and they will be permitted to open Thursday from 7 to 11 p. m.

The theatres in Macon, Ga., were permitted to open November 4. And if this means anything, it portends good news for theatres throughout the South, which is at present a considerable sufferer by reason of the epidemic.

The State of Wisconsin has lifted the ban on theatres, and in such cities where it appears that influenza cases show a decided reduction, places of amusement will be permitted to open. The Palace and Miller's theatres were permitted to open Monday in Milwaukee and vaudeville programs were immediately arranged from Chicago.

Evanston, Ill., a suburb north of Chicago, has lifted the ban on its theatres. However, in Bloomington, Peoria and Kankakee, State Medical Director G. St. Clair Drake has ordered the screws fastened tighter in the lid because of violations of the quarantine order. Central Illinois, Dr. Drake stated, would be permitted to open its theatres in modified form next week.

In Lincoln and throughout Nebraska theatres were permitted to open beginning November 2.

Within ten days it is expected that the quarantine will be lifted and theatres permitted to resume in every part of the United States and those sections of Canada which have been affected.

JAMES J. CORBETT ILL

James J. Corbett, is confined to his home in Bayside recovering from a minor surgical operation.

PRODUCE CIRCUS FOR CAMPS

Perry & Gorman, with offices in the Gaiety Theatre building, have secured a routing over the United States Government's Liberty Theatre circuit for "Circusland," an indoor society circus. The itinerary takes the show into eighteen of the largest and best equipped of the Liberty theatres, the smaller houses of lesser capacity and equipment being passed up in the routing.

The show is to open December 15 at Camp Merritt, N. J., and is scheduled to close March 10 at Camp Sherman, Ohio. It may then be booked into regular week stands.

Sixteen recognized circus features have been booked, and several supernumeraries, such as clowns, freaks and sideshow curio people, will also contribute their efforts and "bits" to the production.

Headed by "Nervo," the "human comet," the acts already booked include MacAleavey, jumping expert; Al Reeves, an escape artist; the Sullivans, comedy acrobatic boxing midgets; the Aerial Lavines, a casting act; Starrett's one-ring comedy dog and pony circus; Van Jerome, the "frog man" contortionist and late of the Hagenbeck-Wallace Shows; Six Posing Nymphs in plastic posing; H. F. Stowe and his Arabian high school horse, "Snowball"; the Burns Sisters, gymnasts and iron jaw performers; the "Circus Billposters" grotesque pantomimic farce creators; Three Franklin Sisters, an aerial act, and the Berlo Sisters, tank experts.

Harry Bonnell is to be the business manager.

Perry & Gorman put on a couple of very pleasing indoor circus shows at the nearby cantonments last winter for the benefit of the Soldiers' Athletic Fund of the Y. M. C. A.

This type of show has proven very popular with the soldiers.

IT'S FAY AGAINST FAY

Frankie Fay, the singing and dancing comedian, ex-husband of Frances White and currently appearing at the Wintergarden, declared this week that he has decided to take steps to prevent the use of the name "Frankie Fay" by Frankie Fay, who was at the Alhambra last week.

Fay bases his right to use the name of Frankie Fay professionally or in any other way he sees fit, on the very logical contention that Fay is his family name and Frank his given name. Having borne the name of Frank Fay from the time of his birth, some twenty-eight years ago, and being known by his associates and professionally as Frankie Fay, he feels that the use of his name by another, whose right to its use he asserts is open to question, should be stopped forthwith.

Consequently it is Fay's intention to request Miss Fay to adopt another name for professional purposes. If the request is not complied with, Fay says he will then take legal measures to enforce what he considers to be fair play.

Fay states that the female Frankie Fay has no right to use the name, inasmuch as he had ascertained the fact that it was not her family name.

A similar controversy over the use of a professional name occurred several months ago when Friscoe, the xylophonist, stated that he was the sole owner of the name and in the event of Friscoe, the Jazz dancer, ever appearing in vaudeville, he would take steps to make him drop his monaker.

A. F. OF L. MEETING SET

There will be an executive meeting of committees of the American Federation of Labor in Lazado, Texas, beginning Monday, November 11, at which the matter of annulling the charter of the White Rats at the next convention may be taken up.

James E. Roach, general representative of the American Federation of Labor in New York, stated that at the present time the White Rats paid a tax on a membership under their charter of approximately 4,000. The next convention of the American Federation of Labor will be held in Atlantic City, beginning the second Monday of June, 1919. To revoke a charter requires a two-thirds majority vote at an organized convention.

CONCERT SOLICITORS ARRESTED

PITTSBURGH, Nov. 1.—John Bray, Kent Ford and Albert Bloom, of New York, were arrested here by detectives Boyd and Lally, accused of soliciting funds for the "French-American Association for Musical Art." The prisoners are held in Central Police station under technical charges of being suspicious characters.

The men, according to the officers, claimed that the association was to produce a concert in this city on the 26th of December, but could not tell where it was to be held.

ENTERTAIN WOUNDED AGAIN

Now that the quarantine has been lifted in the Government hospitals throughout the Metropolitan District, the entertainment of wounded soldiers by talent from outside will proceed. The first show was held at Hospital No. 3 Hoffman Island, last week, the following appearing on the program: Ida Lewis, Emma Tanner and Company, William Carlton, Catherine Powell, Hazel Cox, Helene Vincent; Henry, Kalaluhi and Kekipi. The entertainments are being managed by Mrs. McClelland, as formerly.

GUS HILL SHOWS OPEN

Gus Hill announced last Monday the opening of his shows that were compelled to close several weeks ago on account of the influenza epidemic.

"Bringing Up Father" opens in Albany Nov. 8. Number one "Mutt and Jeff" opened at Lebanon, Pa., Nov. 5th. Number two, "Mutt and Jeff" at Sandusky, Nov. 7th. Number three "Mutt and Jeff" opened at Albany, Nov. 1. Gus Hill's Ministrels opened at Norfolk Nov. 5th.

DOOLEY CASE SETTLED

The case in which Harold Ackermann sued Gordon Dooley for alleged injuries received when the automobile of the latter struck him about a year ago, was adjusted last week by Harry Saks Hechheimer, attorney for Dooley. The dispute that arose between Dooley and Frank Orth over the rights to the song "On the Avenue," and which threatened to have an airing in court, was also settled.

CLARK SHOW DROPS ROLL

The Eddie Clark show, "Not With My Money," that closed at the Thirty-ninth Street Theatre last Saturday night, was reported to have quit in the neighborhood of $20,000 loser, $14,000 of which was staring it in the face when it came in from the road. An Allentown, Pa., silk man has been reported as the backer ever since the piece went into rehearsal.

ORR SHOW OPENS AGAIN

Harry D. Orr's "The Million Dollar Doll" Company resumed its tour at Fitchburg, Mass., on Nov. 1. The company was forced to cancel part of its Canadian time and also Vermont and New Hampshire. The show laid off at Newport, Vt. It is under the management of Harry Rowe, with Roy Simpson in advance.

"I'M SO HAPPY" TO PLAY ROUTE

"I'm So Happy," the new Max Spiegel musical comedy which opened in Plainfield Monday, will play a week of one-night stands and then go into Atlantic City, Washington, Baltimore, Pittsburgh, Philadelphia and, possibly, New York. Al Powers is in advance.

GRUNDY LEASES HALL

George D. Grundy leased the auditorium of the Fox Building, at 168th Street and Broadway last week. The premises will be used for a dancing academy. Grundy, who formerly occupied large space in the Grand Central Palace, recently leased the St. Nicholas Skating Rink for similar purposes.

SIDNEY TOWNES

Sidney Townes, whose photograph appears on the front cover of this week's issue of the CLIPPER is one of vaudeville's clever single acts. He has a long route booked over the U. B. O. time and is now appearing in the best houses in and around New York where his clever songs and stories are scoring a decided hit.

E. F. ALBEE, ALONE, NOW CONTROLS KEITH HOUSES

Will of Late Paul Keith, Filed in Boston, Makes Life-Long Friend Dominating Factor in Chain of Theatres—Hundreds Mourn His Death

E. F. Albee, who, since the death of the founder, has managed the long chain of Keith big-time houses, was placed in sole control of their future through the death, last week, of A. Paul Keith. Under a will made in Boston in 1916, Mr. Albee, who owned a half interest with the late A. Paul Keith, was made the dominating factor in the ownership of the houses upon the death of the latter. This will was as follows:

Know all men by these presents:

That I, A. Paul Keith, of Brookline, Norfolk County, Massachusetts, being of sound mind and memory, having no wife, child, father, mother, brother or sister, and having as my nearest relatives one uncle and two aunts, who are persons of advanced age already comfortably provided for, with whom my personal relations have never been intimate, do hereby make, publish and declare this my last will and testament, as follows, that is to say:

First—I direct my executors to pay all my lawful debts, and to pay as debts of my estate any and all inheritance taxes imposed by law at the time of my death upon any and all devises and legacies under this will.

Second—I direct that my body be buried beside that of my mother in the Holyrood Cemetery, in Brookline, Mass.

Third—I give and bequeath to my Aunt Martha Washington Stevens, of Cambridge, Mass., the sum of five thousand ($5,000) dollars.

I give and bequeath to my cousins, Ella Gerould, Theodora Gerould and Harriet Gerould of Lynn, Mass., the sum of give thousand ($5,000) dollars each.

I give and bequeath to my nieces, Agnes Gibbons and Mary D. Gibbons, of Long Island City, New York, the sum of ten thousand ($10,000) dollars each, and I also give and bequeath the sum of ten thousand ($10,000) dollars to the children of Austin F. Gibbons, late of Chicago, Ill., to be divided between them in equal shares, share and share alike.

I give and bequeath to my uncle, Charles P. Keith, of Cambridge, Mass., the sum of five thousand ($5,000) dollars.

In case my uncle, Sullivan Keith, who, so far as I am aware, has not been heard of for forty years last past, should prove to be living at the time of my death, I give and bequeath to him the sum of five thousand ($5,000) dollars.

I give and bequeath to Harriet D. Gerould, of Springfield, Mass., the sum of ten thousand ($10,000) dollars.

Fourth—I give and bequeath to Ethel K. Lauder, of the City of New York, and to Reed A. Albee, of the City of New York, the sum of five thousand ($5,000) dollars each.

I give and bequeath to Melvenah McFarland, of Boston, Mass., the sum of twenty-five thousand ($25,000) dollars, and to her daughter, Ethel H. Holmes, wife of Thomas B. Holmes, the sum of ten thousand ($10,000) dollars.

I give and bequeath to Denman T. McFarland, of Montreal, Canada, the sum of five thousand ($5,000) dollars.

Sixth—I give and bequeath all the shares of stock in the B. F. Keith Theatre Company, a Connecticut corporation, which I may own at the time of my death, as follows:

To Edward F. Albee, of the City of New York, twenty-five (25) shares thereof; to Walter P. Cooke, of Buffalo, N. Y., eighty (80) shares thereof; to Maurice Goodman, of the City of New York, eighty (80) shares thereof; to E. M. Robinson, of the City of New York, eighty (80) shares thereof; to Robert G. Larsen, of Boston, Mass., eighty (80) shares thereof; and to John J. Murdock, of the City of New York, the remaining one hundred sixty-five (165) shares thereof.

Seventh—I give, devise and bequeath all my right, title and interest in and to the Bijou Theatre, so called, in Philadelphia, Pa., and all property, real and personal, used in connection with that theatre, to Edward F. Albee, of the City of New York; Walter P. Cooke, of Buffalo, N. Y.; Maurice Goodman, of the City of New York; E. M. Robinson, of the City of New York; Robert G. Larsen, of Boston, Mass., and John J. Murdock of the City of New York, in equal shares.

Eighth—I give, devise and bequeath all my right, title and interest in the theatres located at Montreal, Canada; St. John, N. B.; Lewiston, Me.; Bangor, Me., and Manchester, N. H., in which Edward F. Albee and I are interested, and whether my interest is represented by the shares of stock or by the ownership of the physical property, both real and personal, together with my interest in any lease or leasehold pertaining to said theatres, unto my friend, Edward F. Albee, of the City of New York.

Ninth—To Edward F. Albee, of the City of New York, I give and bequeath my large white pearl scarf pin and my watch chain with the match safe attached to it.

To Denman T. McFarland, of Montreal, Canada, I give and bequeath my emerald scarf pin.

To Charles H. Carter, of Brookline, Mass., I give and bequeath my star ruby scarf pin.

To Fred W. Smith, of Bay State Road, Boston, Mass., I give and bequeath my star sapphire scarf pin.

To Melvenah McFarland, mentioned above, I give and bequeath by limousine Simplex automobile.

Tenth—I give and bequeath the sum of twenty-five thousand ($25,000) dollars to the Class Fund of the Class of 1901 of Harvard College, to be payable in 1926 on the twenty-fifth anniversary of the graduation of that class, as and for my contribution to the gift to be made by the Class at that time to the College or University, to John W. Hallowell and James Lawrence, or such other person as the class committee may designate to receive it. In case for any reason this legacy does not become effective, I give and bequeath the said sum of twenty-five thousand ($25,000) dollars to my executors hereinafoter named, knowing that they will, so far as may be practicable, carry out my desires about it.

I give, devise and bequeath to Thomas B. Holmes, now residing in Boston, Mass., all the shares of stock of the Elvira Mining Company, a Massachusetts corporation, and also all the right, title and interest, both legal and equitable, in two mining claims in Mexico, known as the Josef and the Porvenir, which I may own at the time of my death.

I give and bequeath to my friend, Rev. C. A. Finnigan, of Groton, Mass., the sum of twenty-five thousand ($25,000) dollars.

I give and bequeath to George B. Billings, of Jamaica Plain, Boston, Mass., the sum of five thousand ($5,000) dollars.

I give and bequeath to Dr. J. Foster Bush, of Boston, Mass., now residing in Winchendon, Mass., the sum of twenty-five thousand ($25,000) dollars.

I give and bequeath to the Rev. James J. O'Brien, now residing at 189 Summer Street, Somerville, Mass., the sum of five thousand ($5,000) dollars.

I give and bequeath to Minnie J. O'Brien and Gertrude O'Brien, both residing at 189 Summer Street, Somerville, Mass., the sum of five hundred ($500) dollars each.

I give and bequeath to my friend, John C. McCall, of the City of New York, the sum of ten thousand ($10,000) dollars, and to Mary L. and Lois McCall, his children, the sum of five thousand ($5,000) dollars each.

I give and bequeath to Katherine Cooke and Carlton P. Cooke, children of my friend, Walter P. Cooke, of Buffalo, N. Y., the sum of five thousand ($5,000) dollars each.

I give and bequeath to Samuel K. Hodgdon, of the City of New York, the sum of five thousand ($5,000) dollars.

I give and bequeath to my friend, John Murdock, of the City of New York, the sum of ten thousand ($10,000) dollars.

I give and bequeath to Robert G. Larsen, of Boston, Mass., the sum of five thousand ($5,000) dollars.

I give and bequeath to John P. Gorman, of Malden, Mass., the sum of two thousand ($2,000) dollars.

I give and bequeath to Minnie R. Connor, now in my employ in my Boston office, the sum of two thousand ($2,000) dollars.

I give and bequeath to Miss A. E. Quinlan and Miss N. A. Gill, now in my employ in my Boston office, the sum of one thousand ($1,000) dollars each.

I give and bequeath to Harry T. Jordan, of Philadelphia, Pa., the sum of five thousand ($5,000) dollars.

I give and bequeath to Joseph S. Dougherty, of Philadelphia, Pa., the sum of twenty-five hundred ($2,500) dollars.

I give and bequeath to Katherine Christian, now in my employ at Boston, Mass., the sum of one thousand ($1,000) dollars.

I give and bequeath to Joseph Gray, my chauffeur, the sum of one thousand ($1,000) dollars.

I give and bequeath to Thomas W. Holmes, son of Thomas B. Holmes, mentioned above, the sum of one thousand ($1,000) dollars.

Fifth—I give and bequeath all the shares of the capital stock of the United Booking Offices, a Maine corporation, which I may own at the time of my death, unto Harry T. Jordan, of Philadelphia, Pa.; Maurice Goodman, of the City of New York, and Walter P. Cooke, of Buffalo, N. Y., to be equally divided among them, share and share alike.

Eleventh—All the rest, residue and remainder of my property and estate, real, personal and mixed, of every name, nature and description, and wheresoever situated, I give, devise and bequeath unto His Eminence, William O'Connell, of Boston, Mass., a Cardinal of the Holy Roman Catholic Church, and to the President and Fellows of Harvard College, a Massachusetts corporation, to be divided between him and that corporation in equal shares, share and share alike, and I direct that what is received by him shall be used by him in his discretion for such charitable purposes as he may deem best, in memory of my mother, Mary Catherine Keith, and that what is received by the President and Fellows of Harvard College shall be devoted by that corporation to the general purposes of Harvard University.

(*Continued on page* 32.)

PERFORMERS IN "WHAT NEXT"

"What Next," the musical play written, staged and produced by soldiers and sailors, which opened at the Academy of Music, Brooklyn, last Monday night for a series of performances until November 9, under the auspices of the Long Island chapter for War Camp Activities, includes in its cast the following who were members of the theatrical profession previous to their entrance into the army or navy: Bert Handon, Arthur Franklin and Frank Goodman, of the team of Franklin and Goodman; Allen Kearns, formerly with "Very Good Eddie"; Clyde Cupson, formerly with the Shuberts and Raymond Hitchcock; Frank A. Meehan, formerly with Felix Adler and "Queen of the Movies" and "Biff Bang"; Billy Rhodes, who was with Anita Stewart, Andre Sherri Revue, "Love Mill" and "Very Good Eddie"; Hugh F. Byrnes, O. Arthur Valfer, Hugh J. Dolan, the Brooklyn amateur actor; John T. Beatly, Herman Goldman, Andrew Musterman, John S. Shields.

LEASE BLOCK FOR THEATRE

The Fort Washington Realty Holding Corporation, representing Edward Margolies and Max J. Kramer, a newly formed company recorded its lease from the City Real Estate Company, last week, to the block bounded by Broadway, Fort Washington Avenue and One Hundred and Sixtieth Street. The lease is for twenty-one years with the privilege of twenty-one years more at a rental which ranges from $6,000 to $25,000 during the first period of the lease. The renewal rental will be at the rate of $25,000 each year and taxes.

The company will put up a moving picture theatre to seat 2,000 people and there will be stores along Broadway. It was originally planned to improve the entire site with a theatre and office building, but the new zoning law prevented this.

ASK DAY'S PAY FROM EMPLOYEES

The Industrial Division of the United War Work Campaign, F. H. Elliott, chairman, has started a movement to obtain one day's pay from every employee connected in any way with any motion picture or theatrical company, as well as those companies affiliated with them. For this purpose, divisional directors are being appointed in various companies whose duty it will be to distribute and collect pledge cards from employees and thus aid in bringing out the full quota from the various amusement branches of the $35,000,000 fixed as New York's mark in the campaign from Nov. 11 to 18 inclusive.

SOLDIERS STAGE ANOTHER SHOW

BALTIMORE, Oct. 31.—The Dramatic Club of the Sixty-Third Infantry, stationed at Camp Meade, will produce "Never Again," a musical comedy at the Lyric Theatre here, and the Camp Meade Liberty Theatre. Invitation will be extended the President and the Cabinet. Including the musicians and singers, over 200 people will appear on the stage. The music is all new and only soldiers will participate in the production. It will appear at the Liberty Theatre on Nov. 14 and 15 and in Baltimore on the evening of November 16.

SPIEGEL TO RUN STRAND

Max Spiegel, vice-president and secretary of the Mitchell Mark Corporation, owner of the Strand Theatre, will act as managing director in place of Harold Edel, who died last week, until a new managing director has been chosen. Mr. Spiegel stated that no one was being considered at this time.

BOOTH MEMORIAL READY

The Edwin Booth memorial will be unveiled at Gramercy Park on Wednesday, Nov. 13. In event of stormy weather the celebration will be held at the "Little Church Around the Corner" at Twenty-ninth street and Fifth avenue.

LAUDER READY TO SAIL

That Harry Lauder has sailed for America is the announcement the William Morris office expects to hear next week. In the meantime plans are being made for his reception in this country upon his arrival.

"THE BETTER 'OLE" PROSPERS

The question of whether or not "The Better 'Ole" will be brought up-town to a larger house from the Greenwich Village Theatre, where it is now playing, was being considered last week by Charles Coburn, who controls the American rights, with no decision having been reached in the matter.

The play is a hit and is packing the little 299-seat Greenwich house to capacity. On a $2.50 admission price, it can play to over $700 a performance in the present house, and, with Mr. Coburn and his wife in the leading roles, expenses of running the production are cut to a minimum. Under these conditions, it is said that it can clear $1,000 per week net, and the question is whether or not it is not better to remain where it is and take this sure profit without any attendant worries, than come uptown to a larger house, where the expenses would be greater and there would be much more to think about.

It is also planned at the present time to send companies to Boston and Chicago about the first of the year.

A number of other managers have been after the rights of the play, and it may be that one of them will present the piece in the two above named towns. Joe Weber wanted it for either Chicago or Boston, offering to finance the production and split the profits on a 50-50 basis, but did not secure it.

YORKVILLE THEATRE QUITS

The Yorkville Theatre, where Adolph Phillip tried to get German audiences to patronize plays in the English language, has closed. "Tell That to the Marines" was the attraction with which the house opened, the arrangements being that Phillip and Marcus Loew were to split the profits fifty-fifty, Loew getting the first $1,200 in the box office. At the end of three months there was to have been an accounting when Phillip was to have made up any difference that might exist between the amount taken in and the $1,200 due Loew weekly.

At the end of the first week Phillip went to the box office to draw money to pay his cast, but was told, he says, that he could not have any because $1,200 had not been taken in. He also states that he was not allowed to count up. He then consulted with his attorney, Max D. Josephsor, and decided to quit. The company was disbanded.

CIRCUS ENDS SEASON

MEMPHIS, Tenn., Nov. 2.—The first division of Hugo Brothers circus pulled into the city today, waiting until Winter quarters can be arranged for. Three more sections of the circus are expected and the entire aggregation, requiring ten cars and forty attendants, will remain here until Spring again sounds its call to the canvas top and tan-bark ring. For years Gentry Brothers have wintered here, and this aggregation is expected to put into Winter quarters within a short time.

LOEW TO LEASE HOUSES

Marcus Loew is going to lease theatres throughout the South in his efforts to build up a Southern circuit. Originally, his plan was to build houses where it was impossible to acquire them. But now the Ward Board will not grant permission to build them. Ed. Shiller, Southern manager for Loew, came to New York, where he spent last week consulting and planning with Mr. Loew and his staff.

JURY FREES ACTOR OF KILLING

ATLANTIC CITY, N. J., Nov. 1.—Frank Murray, alias De Carl, said to be a vaudeville actor, was acquitted by a jury here yesterday of the murder of Charles Thomas, known to the underworld as "Scuse." The killing is said to have resulted from a quarrel between the two men over a vaudeville actress whose name is not given.

COMPLAIN AGAINST PROVOL

Hattie Kitchener filed a complaint with the N. V. A. last week against M. Provol, the Chicago producer, alleging breach of contract. The N. V. A. is investigating the matter.

VAUDEVILLE

FIFTY THEATRES ADDED TO OPEN LIST

WESTERN CONDITIONS STILL BAD

Between forty and fifty vaudeville theatres booked by the U. B. O. re-opened this week. Possibly the most cheering news to be received by the booking managers since the epidemic started, was the announcement that the ban had been lifted in Washington, Buffalo, Toronto, and Pittsburg, which cities contain big time houses. Added to the big time houses that resumed last week, a fairly decent route can now be arranged. The better part of the houses booked on the sixth floor it is expected will have all been reopened by November 11th.

Keith's Indianapolis and three other houses booked by Harry Mundorf also opened up this week. Indianapolis opened on Sunday and Dayton and Pittsburg on Monday. Toledo was scheduled to start up again on Thursday. Cleveland and Grand Rapids were also mentioned as possibilities for this week.

The entire Wilmer and Vincent circuit is now in operation. The Colonial, Utica, opened Monday, and the Pennsylvania houses, including the Majestic, Harrisburg; Opera House, York; Abel Opera House, Easton; Orpheum, Allentown; Orpheum, Altoona, and the Hippodrome, Reading, started upon election day.

Conditions in the South are also becoming much better, nine out of the twenty-four theatres booked by Jules Delmar, becoming active again on Monday. These include houses in Richmond, Roanoke, Norfolk and Petersburg, Va., Chattanooga, Nashville and Knoxville, Tenn., Columbia, S. C., and Jacksonville, Fla. Birmingham, Ala., and Atlanta, Ga., opened last Monday.

Billy Delaney, in the Family Dept. of the U. B. O., who had but one house on his route sheet last week, on Monday resumed booking theatres in Syracuse, Elmira, Binghamton, Toronto and Pittsburg. Ithaca, which Delany is also booking, is one of the few eastern towns that has remained open throughout the epidemic. Stamford, Conn., and Portchester, N. Y., booked by Harry Carlin, re-opened on Monday. The Grand, Pittsfield, Mass., booked by Bob Hutchinson, opened last Friday.

The Orpheum Circuit, early in the week, was still practically at a standstill, but two cities being added on Monday to the list of "open" ones. These were Omaha, Neb., and Memphis, Tenn. Des Moines, Iowa, opened last week and St. Paul has never been closed. There was a possibility that Milwaukee might open during the week, a representative of the Orpheum Circuit stated, but up to Monday nothing definite could be learned as to the exact date of resumption. All of the Pantages houses are still closed, with re-opening dates still a matter of speculation.

RIGGS & RYAN GET NEW ACT

Riggs and Ryan, who have been playing around the Orpheum and other circuits for the last three years, in an act written for them by the late Junie McCree, are having a new act prepared by James Madison.

BRIANTS BACK IN VAUDE.

The Briants, for the past two years playing in the Palais Royal Revues, reentered vaudeville this week with a new offering, at the 81st Street Theatre. Paul Durand is handling the act.

WRITES VAUDE SKETCH

Violet Heming, leading lady of "Three Faces East," has written a sketch entitled "Brains With Beauty," which is soon to receive a tryout.

MOSS THEATRE HALTS

A Government order, just transmitted to this city, instantly halts all work on theatres in the progress of building where structural stages have not already been reached. Only theatres which are virtually completed are excepted. In these instances permits must be procured from the Mayor's Committee on National Defense before necessary material may be purchased and hauled to the building site.

The regulation has caused B. S. Moss to bring to a halt the work on the theatre he is building at Broadway and 181st street. This structure has not progressed to the point where it may be said it has entered its finishing stage and therefore comes within the provisions of the ruling.

NORWORTH STAGING NEW ACT

Jack Norworth last week put into rehearsal at Bryant Hall a new act to be called the "Wig Wag Revue" in which Betty Parker, Jay Dillon, Lillian Drewery and others are to have parts. A chorus of ten is also to form part of the act.

Norworth is said to be considering the use of some of the material from "Odds and Ends," among the numbers set aside for use being "The Dove Dance," "When Hector Was A Pup," the "Bronx" number and others. The offering will be ready in about ten days.

TO REOPEN DUVAL JUDGMENT

The judgment which Viola Duval filed against Jean Havez last week after an argument over some songs, is to be reopened on the ground that it was obtained during the time when Harry Saks Hechheimer, attorney for Havez, was ill with influenza. The dispute with Bert Williams over payment for a song that Havez wrote for him, was also adjusted.

SICKNESS AND WAR SPLIT ACTS

Dick Knowles, formerly of Knowles and White, is doing a new single act now because of the illness of Mrs. Knowles, his partner. He played the Amphion Theatre, Brooklyn, last week. Evelyn Touraine is also doing a single act. Her partner, O'Neil, is now in France with the A. E. F. She expects to open in Boston next week.

LOEW AUGUSTA HOUSE OPENING

AUGUSTA, November 5.—The Loew Theatre here will be permitted to open November 11, at which time it is expected that the quarantine ban will be lifted from all places of amusement. Frank H. Miller, the Loew house manager, has telegraphed the Loew booking offices in New York to have a show ready for the 11th.

HAS SPIRITUALISTIC ACT

PITTSBURGH, Pa., Oct. 18.—After several years' absence from the vaudeville stage, Harry C. Schreck, of this city, is contemplating returning to vaudeville with a new act, "Spirit Paintings," an act which he purchased from Ray J. Fink, of Reading, Pa., by whom the act was built.

MORE DELMAR HOUSES OPEN

Two more of the string of southern vaudeville theatres booked through the United Booking Offices by Jules Delmar, are scheduled to re-open this week, and a third on Monday. Charlotte, S. C. and Macon, Ga. opened on Thursday. Charleston, S. C. re-opens Monday.

FITZGERALD LOSES CAR

Automobile thieves got Harry Fitzgerald's car one night last week. He left it alone in West Forty-eighth Street for a few moments and, when he returned, it had disappeared.

BRENON WRITES SKETCH

Chandler Brown, brother of Herbert, has written a sketch entitled "Suspicion," which is to receive an early tryout.

PRODUCER SUES SISTER ACT FOR $10,000

ARRESTED LAST WEEK

Eugene D'Avigneau, artist's representative and producer of vaudeville acts, started a legal action against the Chalfonte Sisters last week, asking damages to the extent of $10,000. D'Avigneau's suit is the direct outcome of his arrest last week on a complaint lodged against him by the Bureau of Licenses of the City of New York on the grounds that he was operating as an employment agency without a license.

The action of the License Bureau was in turn inspired by a complaint registered by the Chalfonte Sisters, formerly known as Inez and Reba Kaufman, and who, it is said, had some misunderstanding with D'Avigneau over the payment of fees for services rendered them with respect to certain vaudeville engagements.

A contract was ntered into between D'Avigneau and the Chalfonte Sisters on November 3, 1917, and the act played numerous vaudeville dates under his direction throughout last season and during the past Summer. About October 1 a disagreement arose, which, it is said, culminated in the girls lodging their complaint with the License Bureau.

D'Avigneau was discharged, however, when his case came up for a hearing in the West Side Court last week, and immediately started the $10,000 action against the sister act, basing his complaint on the grounds of "false arrest and imprisonment," which he asserts resulted from the License Bureau complaint. D'Avigneau's attorney is Julius Kendler. James A. Timoney has been engaged as legal representative by the Chalfonte Sisters.

PASSAIC HOUSE NEARLY READY

PASSAIC, November 5.—The Palace Theatre here is now nearing completion and will probably be opened within a week or the next ten days. The Palace Theatre Corporation, Dr. Harris, president, is the owner of the house, which is to be conducted as an independent vaudeville theatre. Allen and Green, of New York, will do the booking.

WILL TOUR LOEW HOUSES

Montagu Love and June Elvidge have left for a tour of the principal Loew theatres in the South as the guests of Marcus Loew, in connection with their latest picture, "The Cabaret." They opened on October 31 for three days at Atlanta. Birmingham and Memphis are to be included in their tour.

LAWRENCE LEAVES PANTAGES

Bob Lawrence left the New York Pantages office last week, with which he has been connected for the past year, as Walter Keefe's assistant, to embark in business for himself. Lawrence has taken quarters in the Putnam Building, and will produce and promote vaudeville acts.

ST. DENIS ACT IS READY

Ruth St. Denis will open in her new act in Salt Lake City November 11. A route that will consume twelve weeks, epidemic conditions permitting, has been booked for her over the Orpheum Circuit. She is coming East.

RUBY RAYMOND GETS DIVORCE

Ruby Raymond last week won an interlocutory decree in the action for divorce which she has been pressing before Justice McAvoy, of the Supreme Court. Harry Saks Hechheimer acted as her attorney.

MORE ENTERTAINERS SAIL

Last week's contingent sent to France by the "Over There Theatre League" to entertain the soldiers behind the trenches include the following: Dallas Tyler, Lydia Isabel Irving, Constance Karla and Dorothy Haynes. Others scheduled to sail last week were Grace Fisher, Florence Williams, Irene Jacobs and Charles Fleming. Because no quarters could be obtained for them on board ship, they were forced to remain behind, but will sail in this week's unit. There are now almost 100 performers who have been sent overseas by the league.

WAR CHANGES DANCE TEAM

Johnny Berkes, of Berkes and Grace, and Harry McMasters, of McMasters and Miller, now constitute the song and dance team who play Kickem and Tapem, the dancing sailors in "Sinbad." Berkes and Frank Grace originally played the characters, but Grace joined Uncle Sam's forces. Then McMasters and Miller were selected, but Harry Miller, of this team, also joined the colors. Then Berkes and McMasters, both temporarily rejected by the army, joined hands.

ISSUES CARDS TO COUGHERS

For every patron of his theatres who fails to obey the instructions of the Board of Health concerning sneezing and coughing, Manager B. S. Moss has provided a small card replica of Dr. Copeland's advice, which is given to them by one of the ushers. The card contains a supplementary notice to the effect that if the offense is repeated the guilty person will be in danger of not only being ejected from the theatre but will also be liable to arrest.

ALTOONA ORPHEUM RENOVATED

The Orpheum, Altoona, one of the Wilmer and Vincent string which has been entirely renovated during the closed period, reopened on Monday, after a three weeks' lay-off. The gallery has been enlarged to the extent of providing five hundred extra seats. The seating capacity of the orchestra floor has also been increased considerably.

MAE WEST TO MAKE RECORDS

Mae West, recently of vaudeville and now playing in the Arthur Hammerstein show "Sometime," signed a contract with the Pathé Phonograph Co. last week to make singing records for that concern exclusively for a period of twelve months.

MURIEL WORTH RETURNS

"Dutch" Leonard, the ball player, and also her husband, having gone to war, Muriel Worth has returned to vaudeville, where she will remain until his return. Miss Worth retired from the stage when she married Leonard.

FORM NEW TWO ACT

Nellie Daly, of Geyer and Daly, and Joe Edmonds have formed a partnership and will shortly be seen in a new act entitled "Trying to Shine," written for them by Wm. Russell Meyers.

INGLIS AND HAWTHORNE TEAM UP

Jack Inglis and his former partner Hawthorne have framed up a new act. Jimmy Duffy, with whom Inglis has been working for the past two years, entered the army last week.

OPEN NEW ACT

Rosetta and Lillian will open in a new musical and dancing act out of town next week. Rosetta was formerly with "Rutan's Songbirds" and Lillian with Churchill's Revue.

U. B. O. TRYOUTS AGAIN

The U. B. O. will shortly re-inaugurate the custom of giving new acts a chance to try out. They will start as soon as a suitable house in the vicinity of New York can be secured.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on page 9)

PALACE

The Three Jahns, a clever equilibrist act opened the show and their well executed tricks were well received. A particularly well executed head balancing trick for the finish of the act was responsible for big applause which brought the men back for a bow before the curtain.

Stanley and Birnes opened with a song which on account of the light voices and poor enunciation of the pair got very little but their dancing more than made up for their vocal deficiencies and the act was liberally applauded at the finish. The eccentric dance of the couple which ends the turn was particularly well done.

Frisco, with his dainty dancing partner, Loretta McDermott and the Jazz band, now in their third week found the third spot an easy one and scored their usual hit. Frisco has made a number of changes in the act and introduces a number of new dances. One of them, the "Ginsburg Glide" as the display card called it started the laughter which increased when Frisco announced that he would imitate any dancer the audience might request. The calls ran the whole list of big time dancers from Eddie Leonard to Ruth St. Denis and to Frisco's credit it must be said that he made a hard try at them all. The Jazz dancer evidently aspires to be a comedian as well as a "Hoofer" and discovering that comedy falls are sure laugh provokers introduced several which brought the desired results. In spite of the applause the act seems to be slipping back and does not compare with the offering when first presented.

Chic. Sale, who is doubling at the Colonial this week, was on early and his impersonations of rural types met with its usual enthusiastic reception.

He presented his original offering "A Country School Entertainment" and the faithfulness with which he portrayed the pupils with their songs and recitations, the speech of the school committeeman and the "tubie" solo of the old rustic were delightful.

In response to big applause Sale returned and read from a paper "Peace has been declared. Germany has unconditionally surrendered." For a second the audience was dumfounded, then pandemonium broke out. The orchestra played the "Star Spangled Banner," an aged veteran sprang to his feet and cried "Three Cheers for Wilson," they were given with a roar. Then followed cheers for the army, the red cross and various regiments proposed by enthusiastic friends. Unfortunately it was Austria instead of Germany that Sale should have announced.

Blossom Seeley in a new version of her "Syncopated Studio" followed and the audience, tired from the applause and excitement which preceded it, was a little slow in awakening to the appreciation of the act. Miss Seeley, however, got them well started before the act had progressed far and put it over to a big hit. It will be further reviewed under New Acts.

Kate Elinore and Sam Williams, in the best act they have presented since they have been together opened intermission and scored a substantial success. Miss Elinore has some great comedy material which she pute over excellently and Williams is a fine straight. Some good songs were well rendered by the clever couple.

Bessie Clayton and her big dance revue which includes the Cansinos, Tom Dingle, John Guiran and Jimmy Casson duplicated the big success it has scored in other big time houses and was one of the big hits of the bill. Miss Clayton's offering with its dancing stars is a veritable carnival and stands out as one of the best acts of its kind vaudeville has ever witnessed.

Stan Stanley gave the comedy section of the bill a big uplift and his clever quips from a seat in the audience aroused much laughter. Stanley on late had the big audience with him from the start and scored a decided hit.

Bostock's Riding School, a well put on riding act, closed the show and did well in the difficult position. A feature of the act was the comedy riding by amateurs. W. V.

COLONIAL

Seven out of the eight acts carried special scenery and three were miniature productions. The show, featuring Kalmer and Brown and Chick Sale, held several huge hits. Colvin and Wood, billed for number four, did not appear, their place being taken by Mills and Lockwood.

The pictures opened and were followed by Miss Merle and a flock of feathered actors. A man merely acts as an assistant by placing props in place. Miss Merle should eliminate the introductions, as the explanation of the tricks the birds are about to undertake could not be heard plainly on account of their screeching. A few new bits of business were introduced that went over for a good hand.

Kerr and Weston are wonderful acrobatic and whirlwind dancers, but why they attempt to sing is a mystery. Neither has any voice volume, though both are there strong in the way of dancing. The solo and double dance numbers were applauded to the echo, and, after they had completed a whirlwind finish, the audience showed its appreciation to such an extent that the pair was compelled to bow several times, stopping the show.

Santi, a dancer of merit, scored one of the hits of the show. When the curtain ascends, Alta Krom is standing at the top of a flight of stairs singing an Oriental song while Santi is down stage whirling her arms and going through contortion work. Miss Krom then steps down and delivers another Oriental number that is not strong enough to follow the first. A song is then offered in splendid voice. Santi then appears and uncovers one of the best pantomimic dances seen in many seasons, called, "The Death of the Cobra." At the finish she mounts the steps and falls down in a manner that impressed every onlooker, going to the floor in imitation of the Cobra's death. Santi has a wonderful pair of arms and knows the art of manipulation.

Mills and Lockwood, made up as two rubes, opened with a song and then went into gags and cross fire talk, most of which has been heard before. The smaller man resembled a Dutch Comedian more than he did a "rube." The boys will be compelled to arrange a more snappy and up-to-date routine of talk and songs if they desire to play the balance of the big time.

Kalmer and Brown showed their new act for the first time at this house. It is one of the prettiest offerings of the present season and is offered by artists who are in a class by themselves. Beautiful wardrobe, gorgeous scenery, wonderful lyrics and splendid dancing make up a delightful entertainment. They received a big round of applause after each scene and, to top the climax, were compelled to bow six times after they had finished.

Josephine and Brooke appeared after intermission in a neat offering. Miss Josephine formerly worked with Wellington Cross and has retained in this act the "Mary" song. Tyler Brooke was handicapped by a husky voice but managed to pull through the numbers. The pair dance well together and have a few novelties that are new. The "Wedding" bit was exceptionally well done. A pianist who might be Master Newman played a solo and otherwise added class to the act, which won much applause.

Chick Sale came up from the Palace and scored the comedy hit of the show with his "Rural Sunday School" travesty. A few new pieces of business were employed in the opening that brought forth howls of laughter. The entertainment, all by himself, is a fine bit of character work and was a scream from start to finish.

"Art," showed a dozen poses of our army, navy and the Red Cross. Each was well done and received hearty applause. The act held all in. J. D.

ALHAMBRA

An entertaining bill and a full house tells the tale of the conditions at this house on Monday night.

Bert and Lottie Walton in number one position got off to a poor start but when they started dancing warmed their audience up a bit. Miss Walton opened with a song and dance and her partner did some tumblings. They followed with comedy talk, a dance by Walton, one by his partner and for their finish a dance by both.

Julian Hall scored a hit with his saxaphone and trombone playing, his dancing and his Charlie Chaplin imitation.

Mr. and Mrs. Jimmie Barry in their skit "The Burglar," found themselves among friends and received their full share of applause. Barry is a droll comedian and makes a capital rube.

Rena Arnold and Jack Allman presented a novel offering called "Two Parts" and won a most emphatic success. (See New Acts.)

Helen Ware was seen in "The Eternal Barrier" a one part dramatic sketch and the applause which was accorded her efforts must have been very gratifying. The skit tells of a young widow back from France where her husband made the supreme sacrifice. She has come with a message to her husbands parents and sister and she dreads the meeting for the marriage had been against their wishes. While she is waiting in fancy she pictures her reception and as the mother, father and sister appear to her in vision she tells them how she and her husband loved each other, how he went to France to do his duty and how, as he lay on his death bed the French commander had pinned the Cross de Guerre on his breast.

In her fancy the mother and father tell her she was not fit to be their son's wife that she was beneath him and dragged him down to her level. At this she rebels and clutching the honor medal she goes screaming from the room. The stage is darkened and when the lights again go up the young widow is seen just as she was when she entered.

The telephone rings. She answers it. Her husband's father is talking to her. He tells her that they all want her to come and live with them as one of the family and then she realizes that her thoughts and fancies have been groundless.

Helen Ware is well known as one of our best actresses and in this skit she does excellent work. While at no time are her powers put to any great test the role has good emotional moments of which she makes the most.

She carries out the illusion of speaking to three different characters so well that should the auditor close his eyes he would imagine the three fanciful characters were on the stage.

The great big hit of the bill was made by Blanche Ring, who sang five songs in her characteristic style. Her first song did not bring much response from the audience but from that on those in front grew more enthusiastic with each succeeding number. Her fourth song secured her an encore and for her fifth number she was recalled eight times, for each of which she sang a new chorus.

The Avon Comedy Four for their second week were seen in their old success, "The New Teacher." They sang four songs and were called upon to take two encores.

Vaudeville audiences seem never to tire of the act which could easily play for weeks at every local house.

Jos. N. Togan and Isabella Geneva in closing position found favor for their work on the tight wire. They introduced a series of difficult steps on the wire which brought them rounds of applause. E. W.

RIVERSIDE

The Ferraros, man and woman acrobats, opened the bill, and with a fast routine of tricks well executed met with a fine reception.

Lou and Gene Archer rendered a number of well selected songs and did some artistic bits of dancing. Their voices blend well and the enunciation of each is such as to make the lyrics of their numbers understandable, an important feature especially in the rendition of special numbers. They dance well and their offering was well received.

"The Sirens," a miniature musical comedy featuring Frank Dobson, is a prententious offering carrying a beauty chorus of eight girls, two female dancers and a cast of four principals in support of Mr. Dobson. Its plot, although a light one, is sufficient to carry the action of the little playlet and give ample opportunity for the introduction of several catchy solos, a few well written concerted numbers and some well staged dances. The piece is well mounted, the chorus elaborately costumed and is a fine half hour's entertainment. In it Frank Dobson is seen at his best, and his work in the little piece stamps him as a light comedian of decided ability. It will be further reviewed under New Acts.

Artie Mehlinger and Geo. W. Meyer are reunited, and with Meyer as accompanist Mehlinger rendered a half dozen of the new popular songs and interpolated several clever stories. The new Meyer songs were received with enthusiasm, indicating that several are destined to achieve as wide a popularity as any of his previous compositions. The medley of song hits rendered at the act's close was enthusiastically applauded. The pair scored a big hit and could have remained on much longer than their allotted time.

Muriel Worth, in a new dancing act in which she is assisted by two talented young lady violinists, who fill in the waits during her costume changes, has one of the best offerings of the sort vaudeville has seen in many months. Miss Worth dances excellently, wears some striking gowns and has a stage set that is an artistic delight. Her offering will be further reviewed under New Acts.

The flock of "nut" comedians which invaded vaudeville a season or so ago have almost entirely passed away, but Harry Hines remains on the big time, and his nonsensical offering seems to arouse more laughter and applause than ever. Opening with a clever "Doll" song which started the act off well, he followed with some comedy bits of talk, a recitation or two, followed by another vocal number. His talk amounts to but little and could easily be improved upon, but his pleasing personality seems to surmount everything and carried him over to a big hit.

Charley Grapewin's latest sketch, "Jed's Vacation," is now in smooth running shape, and this clever comedian, assisted by Anna Chance, makes the most of the little comedy. Its story amounts to but little, but Grapewin has introduced some of the brightest lines any vaudeville playlet has carried in years, and the clever manner in which they are handled keeps the act going at full speed from start to finish.

The big hit of the bill was scored by Belle Baker, who is making her first appearance at this house in many months. Miss Baker is singing a portion of her old repertoire of special numbers and several new published songs. It is difficult to select her best number. Any song sounds fine when she sings it, and her charm of manner, her simplicity of interpretation combined with the remarkable sympathetic quality which extends throughout her entire voice, gives to any song she sings an appeal which is well nigh irresistible. Equally at home with ballads, novelty or comedy numbers her singing is always a delight.

Asahi and his company of entertainers in feats of legerdemain closed. W. V.

VAUDEVILLE

ORPHEUM

The house was filled to the last seat as the Brightons, Frank and Addie, opened the bill. They created a number of pictures by pinning bits of rags over a canvas background. In this fashion they produced pictures of a Winter landscape, a dog's head, President Wilson, Abraham Lincoln and the heads of some horses. All were well done and drew a generous round of applause.

Henning and Marks presented a song and dance act. They offered a number of popular melodies and performed several dancing steps. During the course of the act the setting changed and while Henning was singing a song with the flavor of the Far East, the curatin was drawn back and Miss Marks appeared as a Japanese girl. Another unique song followed and they concluded with an eccentric dance which they executed to waltz time.

James (Fat) Thompson and company, blackface comedians, kept the crowd laughing as they slapped whitewash all over each other and engaged in a furious argument. There was a wealth of material in this act. Thompson had a good negro dialect, but his partner's imitation of the Ethiopian was not as good.

Nan Halperin, in her second song cycle, made a decided hit. She started with a comic song in which she impersonated a small girl. A little brother has been born in her household and she bewails the fact that she is no longer the petted member of the family. After making a rapid change she appeared as a school girl and related a number of incidents witnessed at the institution of learning. A second change, and she came out as the same girl on the day before her wedding. In her last song she appeared as the girl on her wedding day, and concluded in the costume of a Red Cross nurse, going to a "military wedding."

Charlie Chaplin's latest picture, "Shoulder Arms" was followed by another act, Greene and Parker, in which blackface comedians performed. A trainman appears and calls off a list of stations. He is followed by a woman and a long discussion ensues. This was full of wit and made a hit. They wound up with a pretty ballad of the South.

Lillian Russell, looking as charming as ever, sang a number of songs, old and new, and was enthusiastically received. She began with a few patriotic songs and then sang a merry tune which was well liked. She then left the stage to make a change of costume, and her pianist did a piano solo written by an American composer. He performed very well. Miss Russell again came out, this time in her uniform of the marines, of which fighting body she has been appointed a colonel. She was accompanied by six men in uniform and they sang a beautiful little melody. After this, with the men lined up behind her, she delivered a talk in which she related a number of anecdotes and stores of a patriotic vein.

Jimmy Hussey appeared as the last act and, assisted by William Worsley, caused the audience to giggle with mirth. The act was set on a background on which were a number of soldiers' tents. A private and sergeant emerged from two tents and started a dialogue. A number of puns and clever stories were interwoven and put across in good shape. Hussey then left the stage and Worsley sang a popular ballad. Hussey followed with a ridiculously funny parody on a popular "rag" song. He then sang two more humorous songs, after which some more dialogue followed. They wound up with a song duet and were forced to do some more talking as an encore. I. S.

EVELYN NESBIT MUST PAY $250

In the Municipal Court last week Justice Murray awarded a judgment of $250 against Evelyn Nesbit in favor of John Reilly, an attorney. Reilly sued for $500 for professional services.

ROYAL

This house was filled to its capacity at the Monday matinee and the various acts received hearty approval.

Chinco and company, man and woman, opened the bill. The man started with some clever juggling with a hat, a ball and a billiard cue, following with a number of tin pans and then plates. He then gave way to his partner, who did a good routine of tricks on a bicycle. For a finish, the man juggled three parts of a phonograph which was playing a tune. The act went well.

Fred Hallen and Mollie Fuller in their skit, "The Corrider of Time," were so well liked that they had to respond to an encore.

The Langdons, Harry, Rose, and Cecil, in "Johnny's New Car," scored a big laughing hit. Langdon kept his audience laughing from start to finish with his comedy stunts.

One of the big hits of the bill fell to the share of Milo, who opened with a line of comedy talk. This he followed with imitations of a canary, whippoorwill, Bob White, cricket, frog, a small dog, the neighing of a horse, two ocean steamers and an engine whistle. He was called upon to take two encores, for which he sang a song and whistled "The Mocking Bird."

Valerie Bergere and company, three women and two men, were seen in a Japanese playlet entitled "Little Cherry Blossom." The skit tells the story of a Japanese girl of good family, who is in love with the American Charge d'Affairs of the United States Embassy. The American has charge of valuable state papers bearing upon the relations of the two countries.

A brother and sister named Preston, also Americans, are acting as spies, and have learned that the Charge has the papers.

The Charge is boarding at the home of Blossom, and, to her home the Prestons come. They greet the Charge as an old friend, and in the course of their conversation Miss Preston steals the papers from the American's pocket. The act is seen by Blossom, who gets possession of them and returns them to the American.

Blossom believes the man she loves is about to leave her forever, and is overjoyed when he asks her to marry him.

Valerie Bergere gives a good portrayal of the little Japanese girl, and her little company give her adequate support.

Al and Fanny Stedman followed the intermission and were seen in "Pianocapers." Miss Stedman opens the act with a Spanish song and gives way to her partner, who sings to his own piano accompaniment. Then Miss Stedman sings, while her partner accompanies her. He follows with a song and they finish with a dance. Between the songs they keep up a rapid fire of comedy that wins many laughs.

Miss Stedman is a comedienne in all that the word implies. She is clever and has a pleasing personality that wins her audience. Her partner is also a capable fun-maker. They are good dancers and are capital in their team work. They scored a great big hit.

Eddie Leonard and his minstrels, in "Dandy Dan's Return," were accorded the big hit of the bill. Leonard was forced to respond to two encores and even then the audience was not satisfied, but brought him out again and again until he made a short speech of thanks.

James Findlay and Louis Christiansen closed the bill with their athletic act. They did a routine of hand lifts and hand-to-hand stands which for ease and grace were remarkable. A hit of good proportions fell to their share. E. W.

BIG AMUSEMENT PARK PLANNED

ATLANTIC CITY, N. J., Nov. 2.—The Herr Corporation plans to have an extensive amusement park in this city on the ocean front. The company has secured the site bounded by the Boardwalk, Pacific, Georgia and Mississippi avenues.

MAJESTIC

(Chicago)

Valente Drobers opened the bill at the Majestic and won exceptional applause with an accordion from which emanated popular and raggy tunes.

George Youmans introduced a cleverly written and original monologue which brims with good humor and wholesome comedy. He is now at his best.

Clifford and Wills, who appeared third on the bill, offered "In Jasper Junction" and proved a delightful pair. Clifford quick changing act, especially his dope fiend, came in for tremendous applause. The Shrapnel Dodgers, recently renewed, proved favorites. Marc Nordstrom followed with artistry of the highest plane. His act is a most refined one and was accepted as the day's favorite by the audience.

Leon Errol was a screaming favorite and his offering was a highly enjoyable bit of tom-foolery.

Janet Adair, who was suffering from a cold, managed to go through her act and won a round of appreciative applause.

Margot Francis and partner closed the bill with a series of acrobatic feats that held the greater portion of the audience, which found them worth remaining for. H. F. R.

McVICKERS

(Chicago)

Time and Tile, comedy cycle tricksters, opened the bill and did some difficult feats that were splendidly accomplished and astounding.

The Two Lillies followed with songs and dances intermingled with a violin solo which won approval.

Barry and Layton caused a great deal of laughter with their humorous talk and work on roller skates. They were deserving of recognition.

"What Every Man Needs" followed and was an entertaining playlet displaying the inner intuition of women. It has a good cast and was capably enacted.

The Four Cook Sisters came next on the bill and harmonized popular melodies in a way which won them applause. One of them displayed a remarkably cultured voice, which the audience was not slow in appreciating.

Walsh and Bentley offered a fast bit of hand balancing that proved entertaining.

'A Long Way from Broadway" is the offering that closed the bill. The act is composed of five girls and two men who introduce music that is delightful and comedy that is invigorating. The act was very well liked and was quite deserving of the applause it got. H. F. R.

PROCTOR'S 58TH ST.

(Last Half)

The Four Beulah Belles came on in the initial spot and presented a musical act. They sang several popular tunes and were well liked. The act is fully reviewed under New Acts.

Marconi and Fitzgibbon came on then in another musical act and made a hit.

George Leonard and Company were next and offered a sketch. The scene takes place in a hotel lobby between a flirty old man and an attractive young lady who sells cigars.

William Ebs, the ventriloquist, followed and completely fooled the audience. He had two "dummies," one of which he carried in a grip.

Smith and Kaufman put over a dialogue and a number of songs. The talking was snappy and the songs were rendered in loud clear voices.

Marie Stoddard then appeared in a monologue number. She had a great deal of good material and would have made a hit had her act contained more variety.

Nicholas Boila and Company concluded the bill with a dancing act. They had an attractive little offering which is fully reviewed under New Acts. I. S.

THE HUT

(Somewhere in France)

(The following vaudeville bill was reviewed by Corporal Howard J. Green, of the 305th Infantry, who, before he entered the army to help whip Kaiser Bill, was on the editorial staff of the New York Clipper.)

An all-star bill at the town hut filled the theatre to capacity when the Margaret Mayo Players opened their engagement at Division Headquarters.

Our editor did not send me to review it, like in the good old days! Nor did I go with the old blase air of "another vaudeville bill must be endured!" Rather, when the captain said I could take time off to attend the performance, I dropped my work with the lightest of hearts and felt as carefree and joyful as a country lad when the circus comes to town!

Somehow, I seemed to see myself sitting in the Colonial again on a Monday afternoon, until I missed Al Darling's genial smile and noted the utter absence of the fairer sex in the audience, a fact which used to make the Colonial's Monday afternoons doubly attractive. Bill Morrisey announced during the course of his act that, playing to a New York audience, he felt transplanted to the Colonial, too. Only the Monday "coldness" was lacking.

Whether the credit of the production belongs to Margaret Mayo or Tommy Gray, it was a show that tickled the khaki-thronged audience as nothing else has since our arrival Over Here. It made a hardened reviewer come out of his shell and forgot to "pan." It forced Al Dubin, who was in the audience, to forget the lyrics of "Only an Irishman's Dream" for the time being and to unconsciously beat time to the swing of some one else's song, which pretty Elizabeth Brice was singing. Jack Waldron forgot he was a professional for a couple of hours, and enjoyed Tommy Gray's hokum as if it was all new stuff to him. And Fred Rath, who has been busy writing material for our Division Theatrical Unit, laid down his pen long enough to attend the show and enjoy a whiff of old Broadway again.

The performers numbered five in all: Margaret Mayo, Elizabeth Brice, Lois Meredith, Bill Morrisey and Tommy Gray, with Ray Walker busy at the ivories of an old piano which has been pounded upon by French, German and American soldiers in turn, but which even now is not so bad as some of the pianos that have lived through several wars at the small-time New York houses.

The program was a vaudeville revue running the gamut of harmony, war gags and hokum. Missing were the acrobats and news pictorial; but there was present a receptive audience such as New York has never known, and a satisfaction to the performers that all work was appreciated, regardless of "spots" or curtain bows.

The performers have Hooverized on props and scenery, and, such as it is, it could be packed in Miss Mayo's handbag. If Lois Meredith or Elizabeth Brice missed their "gowns by Lucille," the fact was not apparent, and they looked better to our eyes, dressed to comply with Y. M. C. A. restrictions, than they ever did to the most enthusiastic booster in New York's bald-headed row. With all the artificialities that went to make their acts successful in big-time days stripped from them, their versatility and talent was even more marked.

Elizabeth Brice's songs took the house by storm and Bill Morrisey doubled with her as though he were her old teammate. Lois Meredith proved that if she ever gets tired of the pictures she can easily do a headline single in the two-a-day.

From a booking standpoint, the Margaret Mayo Players are an undoubted success and will draw overflow houses as long as they care to play to their Buddies in France. H. G.

VAUDEVILLE

THE SIRENS

Theatre—*Riverside.*
Style—*Tab. Musical Comedy.*
Time—*Thirty-eight minutes.*
Setting—*Special.*

"The Sirens," a miniature musical comedy in which Frank Dobson is featured, is an elaborately costumed, well-mounted act with just enough plot to supply a background for some well-written melodies, a comedy situation or two and plenty of opportunities for a big girl chorus to display some striking costumes.

The company is a big one, being composed of four principals besides Dobson, two girl dancers and a chorus of eight pretty girls that can sing and dance, and a musical director.

The story is the somewhat familiar one of mistaken identity in which a girl breaks off her engagement because she learns of a dinner given by her sweetheart and at which a number of girls were present. The scenes are laid in her home, a country place formerly occupied by a minister, and the arrival of an undersized youth and an enormous female who wish to get married, forms the basis of the comedy. A clever girl who plays the part of a servant also contributes much to the humor of the little piece.

A number of the songs are melodious to a degree, particularly "The Kiss Burglar," "There's Too Much Devil in You" and "The Old-Fashioned Girl."

Dobson, as the inebriate young man who gave the dinner to his sweetheart's friends, was excellent. He dances well, sings acceptably and keeps the action of the piece going at a great rate during the entire time he is on the stage. The chorus, a particularly well-drilled one, helps out greatly in making of the "Sirens" an act strong enough to feature anywhere.

W. V.

BLOSSOM SEELEY

Theatre—*Palace.*
Style—*Novelty Musical.*
Time—*Thirty minutes.*
Setting—*Special.*

Blossom Seeley still retains her five male assistants and the "Syncopated Studio" title, but everything else in her vaudeville offering is changed and the new act presented for the first time on Monday is a decided improvement over Miss Seeley's previous offering.

Before a plush drop Cliff Hess appeared and in a short prologue sang of the new act. The drop parted and Miss Seeley, gorgeously clad, stepped out and sang a special song in which her old "Todolo" number was featured. At its conclusion the drop then arose showing a full stage setting with her pianist and supporting company in the foreground. She then sang a "Romeo" number, after which Davis rendered "Peaches Down in Georgia," while Miss Seeley changed to a striking Spanish costume in which she sang of the land of the mandolin.

The tenor then gave a good rendition of a "Rose" song, and Miss Seeley then appeared in a red gown singing an Indian number. A blues song by Hess was next given, and Miss Seeley concluded the act with a fast Jazz number.

The act is well put together, all the vocal numbers are good and Miss Seeley is displaying a wardrobe which is dazzling in its brilliancy. In its present shape Miss Seeley's act is a winner.

W. V.

CAMP MILLS THEATRE STARTED

CAMP MILLS, L. I., Nov. 1.—Work on a new Liberty Theatre, near the main entrance of the camp, began today. It is expected to have the building completed and furnished within sixty days.

NEW ACTS AND REAPPEARANCES

NAI TAI TAI

Theatre—*American.*
Style—*Songs.*
Time—*Twelve minutes.*
Setting—*In one.*

This little Chinese girl has an occidental graciousness of manner in her songs which is heading her for the big time.

She sings all her songs in English and establishes her orientalism by appearing in a charming Chinese costume for her first song. This was a popular ballad which, for an encore, she repeated in her native tongue. Then she appeared in an evening gown, in which costume she sang the three other ballads that comprise her act.

Hers is a voice of obviously trained calibre. And though she did not resort to the chameleon-like posturing that seems to characterize oriental acts, her gestures were naive, charming and graceful. The oriental in her lends a certain finesse to her personality and she has enough occidential shrewdness to know that grace of manner is a valuable asset to anyone seeking to express a song over the footlights.

A polite and telling vaudeville act is Nai Tai Tai's and one headed for the big time. Here she was the hit of the bill and the audience desired more of her songs.

M. L. A.

DIAMOND AND BOYNE

Theatre—*Eighty-first Street.*
Style—*Songs and dances.*
Time—*Sixteen minutes.*
Setting—*One.*

Diamond and Boyne, man and woman, present a routine of songs and dances, interspersed by patter.

The act opens with the woman at a Red Cross booth, at which she is supposed to be an attendant. The man enters and a bit of conversation follows. Then the man offers a dance, which contains several of the more difficult steps usually associated with Russian dancing troupes. As a dancer he ranks with the best. The girl follows with a song entitled "Take Off a Little Bit." This is accompanied by the taking off of considerable wearing apparel. The undressing business just stops short of the danger line. The audience, however, liked the song and the business that went with it, and took the trouble to express their appreciation in no uncertain terms.

The singer, by the way, presented a decidedly attractive appearance in black silk tights, over which was worn a soubrettish sort of short skirt. A double song, with a lively dance by the couple for the finish, sent the act off to a solid applause hit. The turn possesses lots of class and should be able to fill any of a spot on a big time bill.

H. E.

TED DONER

Theatre—*Harlem Opera House.*
Style—*Singing and Dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

Ted Doner has a pleasant personality which helps get his act across.

He enters wearing a pair of light trousers and dark jacket both helping to emphasize the length of his legs. After singing a song, he sits on the sofa and goes through a flirtation with an imaginary girl. This is rendered in pantomime. After another introductory song he dances with an imaginary girl, using his cane as his partner. A unique little song to the ladies follows and then imitates people who imitate some of the well-known dancers.

He concludes with a dance.

I. S.

HARRY WATSON, JR.

Theatre—*Palace.*
Style—*Comedy bits.*
Setting—*Special.*
Time—*Eighteen minutes.*

Two of his funniest scenes from Jack Norworth's production "Odds and Ends" have been selected by Harry Watson for his new vaudeville offering, which is one of the best laughing acts vaudeville has seen in many a day. Supported by a company of four, Watson first does the funny scene at the telephone, in which the commuter vainly tries to get his home on the wire, while the telephone girls are busily engaged in holding a conversation about their personal affairs.

The act opens with a song, in which a young man tells of the excellence of the telephone service. Two girls, at switchboards in a public booth, are seen. The song ends and Watson, his arms filled with bundles, rushes in and tries to get his number. From the moment Watson enters until the time, after a wild ten minutes in the booth, he gives up the idea of 'phoning in disgust, the act is a continual laugh. Still funnier is his impersonation of Kid Dugan, the pugilist, willing to meet all comers, and who, in the midst of his announcer's introduction, continually interrupts with "Tell 'em wot I did to Jack O'Brien." This is followed by the burlesque boxing bit, quite the funniest thing Watson has ever done. His antics during the short setto left a big portion of the audience weak from laughter.

As a laugh-getter Watson's act is in a class all by itself.

W. V.

HARRY COOPER

Theatre—*Jamaica.*
Style—*Singing and Talking.*
Time—*Twelve minutes.*
Setting—*In one.*

Harry Cooper is a good comedian and possesses a good singing voice.

He comes on singing a patriotic song and follows it with a humorous one that occupies the greater part of his time. In the latter he describes his visit to the home of a friend where an overzealous father insists on telling a joke and the oldest son plays the violin. To imitate the latter, he borrows the violin of one of the members of the orchestra and, after some comic dialogue with the musician, plays an old mournful Hebrew tune in the most horrible way. He then volunteers to play any tune asked for by the members of the audience and answers all requests by playing the same old tune.

He concludes by singing a ballad.

I. S.

ARNOLD AND ALLMAN

Theatre—*Alhambra.*
Style—*Comedy talking and singing.*
Time—*Twenty-two minutes.*
Setting—*In one.*

Rena Arnold and Jack Allman, in their act "Two Parts," have an offering which, besides being bright, has the merit of novelty.

They start with comedy talk in which the girl makes advances to the man and makes a date with him. They then sing. This is followed by a song by Allman, and, for a finish, they sing again.

The act, for the most part, is devoted to comedy dialogue which is crisp and well put together.

Miss Arnold is an artiste. She is bright, vivacious and has a most pleasing personality. Allman sings well and is a capital foil for his partner. They have an act that should keep them working for some time to come.

E. W.

MURIEL WORTH

Theatre—*Riverside.*
Style—*Dancing.*
Time—*Twenty-three minutes.*
Setting—*Special.*

Muriel Worth, after a long absence from New York, is back with a new dancing act upon which she has evidently spent much time and thought and, as a result, has an offering of high artistic order.

With her own leader in the orchestra pit and a program of special music, the curtain rises showing a beautiful flowered drop. A lightning change makes it transparent and the whole of the scene is revealed. It is full stage with a purple cyclorama drop before which is an artistically arranged semicircle of sunflowers. An opening in the middle of the semicircle provides space for the dancer to enter and, at either side, is a young woman violinist. They played "Mighty Like a Rose," after which the transparent drop was lifted and Miss Worth, beautifully gowned, entered and danced her first number.

At its conclusion the girls played another selection, and Miss Worth, clad in the Japanese costume of "Madam Butterfly," returned and, to the accompaniment of Puccini's familiar strains, did a finely executed toe dance.

After another violin duet, Miss Worth, in a striking black and silver costume, danced a patriotic number which carried the act over to big applause.

Miss Worth is a good dancer, the girl violinists play excellently, the scenery and costumes are beautiful. In fact, the entire act is stamped with class.

W. V.

"BIRDS OF A FEATHER"

Theatre—*Alhambra.*
Style—*Wire act.*
Time—*Six minutes.*
Setting—*Special full stage.*

"Birds of a Feather," is the title of a wire act presented by a man and woman the former dressed as a blackbird and the latter as a canary. They work on a tight wire, with Japanese umbrellas to balance. They do the ordinary feats of this line of work and in pantomime, attempt to tell a little story of the blackbird making love to the canary. The man is the better performer and finishes with a series of whirlwind runs on the wire.

The setting is a boxed scene representing a woodland. An attractive act, well presented.

E. W.

FRANKIE FAY

Theatre—*Alhambra.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Frankie Fay gets away from the usual singing act in that her assistant, a man, is in the orchestra pit and accompanies her with clarinet and saxophone.

Miss Fay has a pleasing personality, a voice of good carrying power and a knack of putting over her songs to good advantage. She sang five songs at the Alhambra, one of which was for an encore.

Her assistant, besides accompanying her, played a saxophone solo!

E. W.

MARIE

Theatre—*Proctor's 125th Street.*
Style—*Musical.*
Time—*Ten minutes.*
Setting—*In one.*

Marie is a capable accordionist and singer.

She followed the rise of the curtain on a dark stage by appearing in an Italian costume and singing and playing a classic selection. She followed this with Verdi's famous quartet. After a rapid change she played some popular tunes and wound up with a recent ballad hit.

I. S.

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ONE "FLOP" EXPLAINED

A singing and dancing team composed of a man and woman of more than average ability, whose act, while not of the sensational variety, nevertheless usually succeeds in taking at least two or three bows at the finish, walked off the stage of one of the metropolitan popular priced vaudeville theatres one afternoon last week without receiving more than the barest ripple of applause.

Strange to say, the members of the team were both in just as good voice as usual and their dancing routine was performed in precisely the same manner and with the customary degree of ability and grace that it had been performed on divers occasions before during the course of their ten or twelve years before the footlights.

Naturally, the team was at a loss to understand why it had "flopped" at this particular show, inasmuch as it had put the act on in exactly the same way as it had presented it during the matinee, supper and night shows the preceding day.

Actors being human the same as the rest of the world's inhabitants, the team proceeded to look around for someone to blame it on, and the orchestra, which, by the way, rendered the act a faultless accompaniment from start to finish, was finally decided upon to have been the cause of all the trouble.

This decision was not arrived at immediately by the act, however, an acrimonious discussion having preceded the final judgment, which, if given as an encore by the performers in question, would have been a "riot" of applause and laughter.

Each, of course, was quite sure that the "flop" was not due to any shortcomings of talent on his or her individual part.

This important fact having been established to the satisfaction of both, the lack of appreciation of the matinee audience in particular, and the idiosyncrasies of small time audiences in general were each in turn made the subject of a ten-minute talkfest that would make the average political candidate's verbal opinion of his opponent seem like a testimonial of good character.

As a matter of fact, however, none of the various reasons ascribed by either member of the team for the act's failure to make good was correct.

The fault lay entirely with the team itself and the sole cause of their "flop" was this. While doing their closing dance number both exchanged a series of whispered remarks with another person standing in one of the entrances. The subject of the desultory conversation could not be heard distinctly by the audience, but the dancers evidently considered the remarks of the unseen person and their sotto voce retorts extremely humorous, as both laughed outright several times.

The result was that the audience became convinced that something was going on that they were "not in on" and, by way of showing their resentment at what they evidently considered undue "smartness" on the part of the performers, sat calmly in their seats and allowed the act to retire with barely a hand.

Vaudeville performers who are addicted to the whispered conversation habit while appearing in public might do well to think this incident over. Possibly, some of their unexplained "flops" in the past might become far less mysterious if they'll take the trouble to ponder for a minute or so.

ENDORSES CLIPPER EDITORIAL

Editor NEW YORK CLIPPER.

Dear Sir: Permit us to thank you most sincerely for your excellent editorial on "Better Dressing Rooms." It is certainly time that the theatrical papers took up this burning question, particularly in view of the fact that the influenza epidemic has reached such alarming proportions that it can be controlled only by the most stringent measures.

In your editorial you refer especially to the small time vaudeville theatres, but the first-class one-night stand houses are often equally to blame. This association is constantly receiving complaints about them. We always write the offending parties and, if no promise of amendment be received, we acquaint the local Board of Health with the facts; but, even then, the result is not always satisfactory.

We believe that the best way to eradicate the evil would be for the big booking firms in New York City to take the matter up. They could circularize all the theatres in the country, demanding the same cleanliness behind the scenes as is observed in the front of the house, and they could threaten cancellation of future booking privileges if substantiated complaints against them were received. To insure results, the treasurers and stage managers of traveling companies could be requested to send in reports from every town visited.

With great appreciation, we are,
Yours very truly,
ACTORS' EQUITY ASSOCIATION,
FRANK GILLMORE, Exec. Secy.
Oct. 31, 1918.

WANTS OLD MATERIAL

Editor N. Y. CLIPPER:

Dear Sir:—Is there any of your readers who have any old material they don't need. We will be very glad to get it here, as Winter has started and we have a fine concert party which will tour the hospitals to entertain those who have done their bit. We will need lots of it, and anyone sending along anything in the line of parodies, jokes, etc., will be appreciated by all the boys, We find the boys like the material used in U. S. A. especially colored folks' stories.

Trusting the generous artists of dear old U. S. A. will help us and best wishes to my American friends.

I am, sincerely
Australian Low Le Brun.

Corp. H. Dunn 3105879, T. F. C. Ward, Military Hospital, Clifden rd., Clapton, London, October 8, 1918.

TWENTY-FIVE YEARS AGO

Lulu Albright died at Philadelphia.

Ward and Vokes were with the Bessie Bonehill company.

"Shore Acres" was presented at the Fifth Avenue Theatre, New York.

Nancy McIntosh was with "Utopia" at the Savoy Theatre, London, England.

New Plays: "Moses," "The Journalist," "The Colonel and I," "The Story of a Kiss," "A Lady of Venice," "A Duel of Hearts," "For a Million," "Signal Lights," "A Matrimonial Deadlock," "The Island Waif," "Evergreen," "The Actor's Holiday," "The Wicklow Postman," "By the World Forgotten," "Lal," "Tim, the Tinker," "The Laughing Girl."

Answers to Queries

R. E.—Patti made her success here in 1859.

F. V.—The Rivoli opened on December 27, 1917.

S. D. K.—Mary and Lottie Pickford are sisters.

T. H.—Eddie Cantor is a black-face comedian.

S. A. G.—Edith Ager has played in burlesque.

F. Z.—Helen Mora starred in "Comrades" in 1893.

S. A.—Bessie Clayton is a dancer. She is playing the U. B. O. time.

H. H.—Al. Jolson has made records for the Columbia company.

B. D. K.—Lillian Lorraine played in "Odds and Ends" last year.

A. P.—Anne Murdock appeared in "A Pair of Sixes" in May, 1916.

S. F.—An operation was performed on Evelyn Nesbit on March 23, 1917.

T. H.—Cecil Cunningham played in comic opera before she appeared in vaudeville.

W. D. H.—Frantz Caesar, the magician, had his leg amputated on December 19, 1917.

E. P.—Fayette Welch was shot and killed by William Flannery in March, 1892.

G. H.—Laura Walker played the leading feminine role in "The Man Who Came Back."

L. J.—Verda Schellberg was granted a divorce from William Morrow on April 24, 1914.

W. L.—Douglas Fairbanks has made some films for the Government to help the Fourth Loan drive.

T. A.—Ethel Clayton played in World Pictures before she made her arrangements with the Paramount.

O. G.—Bonci is a tenor. He sang for Hammerstein when he was the impresario of the Manhattan Opera House.

B. S. T.—Margaret Brainard was married to G. K. Worms in March, 1917. She left the stage immediately afterward.

D. L.—"Peg o' My Heart" was produced for the first time in stock in Calgary, Canada, during the week of March 27, 1915.

W. D. N.—You will find all deaths covered in our column headed "Deaths in the Profession." There is no truth in the rumor.

L. M.—Eddie Leonard, the blackface comedian, and Bennie Leonard, the pugilist, are not related. Neither is really named Leonard.

B. S. S.—The big time houses in New York are the Palace, Alhambra, Royal, Riverside, Colonial, and the Orpheum and Bushwick in Brooklyn.

S. B.—Sydell Bennet has left burlesque and entered the field of vaudeville. She appeared at the Grand Opera House in Brooklyn early this month.

R. F.—Karl Muck is a citizen of Switzerland. He was born in Bavaria, but taken to the former country when eight years of age. His father took out naturalization papers there. He is the man who refused to play "The Star-Spangled Banner" at his concerts last year.

Rialto Rattles

THEATRICAL MYSTERIES
Burlesque show titles.

THINGS TO WORRY ABOUT
The ticket speculators were badly hit by the slump in theatrical attendance last week.

HOPE NOT
Now that the bill posters have secured the wage concessions they went after, hope they won't feel stuck up about their success.

IT'S A SAFE BET, ALL RIGHT
Billy Mahoney, our daffydill correspondent, is heard from again. "Would you call the stand that the musicians made last week a music stand?" queries Billy.

CHEAP ENOUGH
"Her Price."—Twenty-five cents, is the rather interesting announcement noticed in the lobby of a picture house in a ramble through the wilds of Greenpoint recently.

ISN'T IT ABOUT TIME—
That some one started a controversy over the ownership of the largest saxophone in show business, or who is entitled to the credit for originating that sure-fire bit of hokem known as "hatchet in the head"?

THEY'RE REAL DISCRIMINATING
The burglars that have been breaking into the offices of film concerns recently evidently are intent on stealing things of real value only. So far we haven't heard of a single instance where they made off with a scenario.

CHEER UP
Things are pretty bad in show business at present, but just think what might happen if the authors of "Gunga Din" and all of those other favorite encore recitations that singles are so fond of doing in the "spot" should suddenly decide to collect royalties and make the collection retroactive.

THERE'S MONEY IN THE MOVIES
"Thirty a week."—Goldwyn Pictures.
"Mopping Up a Million."—Educational Films.
"The Million Dollar Dollies."—Emerald Films.
"One Thousand Dollars."—Vitagraph Company.
"The Million Dollar Mystery."—Arrow.

JOE SPINS A YARN
Joe Flynn tells this one.

Up in Pennsylvania, where the noted magician was trouping last season, the proprietor of a small time vaudeville theatre in a city in the coal regions, was hard put for a way to keep his clientele from smoking during the performance. An idea struck him one day and he had a sign printed reading "No Smoking—Remember the Baltimore Fire."

His competitor across the street, however, figured that he must also do something to attract attention, so he had a sign printed reading, "Don't Expectorate—remember the Johnstown Flood."

HE WAS QUITE A BIT OVERWEIGHT
An actor strolled into Charlie Maddock's office in the Fitzgerald Building on Saturday afternoon and informed him that he had just heard that the latter badly needed a good sized fat man for a part in a new act he is staging.

"What's your weight?" asked Maddock, looking the aspirant for the job over carefully.

"Three hundred and fifty," answered the applicant.

"How much salary do you want to play the part?" countered Maddock.

"Three hundred and fifty dollars a week," was the reply.

"I'll tell you what to do," said Maddock by way of terminating the interview, "train down about a hundred and fifty pounds and then come in and see me."

STOCK REPERTOIRE

STOCK CLAIMS 14TH STREET THEATRE

EMMA BUNTING HEADS COMPANY

Jerome Rosenberg, lessee of the Fourteenth Street Theatre, announced last week that he had made a contract with Emma Bunting to head a stock company which he would install in that house and open on November 18 with "The Brat" as the first bill.

Under the agreement between Rosenberg and Miss Bunting, the latter is engaged to select the company and pick the plays.

While little is known in New York of Miss Bunting's ability, she has for several years headed her own company on tour and is generally conceded to be one of the best ingenue leading women on the stage. She has played a long range of characters and comes to New York well equipped to win metropolitan favor.

In the days of long ago Fourteenth street was famed for its stock, Palmer's Union Square Stock Company being famed the country over. That it was recognized in Europe was proved by the fact that French and English authors were anxious to have their plays presented at the Union Square Theatre.

The Fourteenth Street Theatre about the same time also housed a stock company, but its career was brief owing to the popularity of the theatre. It was then one of New York's leading theatres and as such was in demand for combinations and productions. For years it held its own as a popular playhouse, and it was claimed that for a period of twenty years it made more money than any contemporary house in New York.

About ten years ago Corse Payton played a successful engagement on Fourteenth street, taking the Academy of Music for the Summer months. It was the hottest Summer New York had seen in years, but in spite of this fact in the few weeks Payton was there he cleared several thousand dollars. Wm. Fox, who controlled the Academy by lease, followed Payton with a stock company which he conducted successfully for several years.

All of which would go to prove that Fourteenth street likes drama which it has not had for several years. It loyally supports vaudeville, pictures and burlesque, showing that the patrons are there today.

Manager Rosenberg will renovate the house completely, looking after the comfort of the players as well as the patrons.

SOMERVILLE LIKES "CHICKENS"

SOMERVILLE, Mass., Oct. 31.—Somerville has put its stamp of approval on "Mother Carey's Chickens," this week's offering of the Somerville Players. The two performances on Monday drew packed houses and, as business has kept up, the show promises to be one of the best attractions of the season.

The work of the players has received the highest praise. Grace Fox gives an excellent portrayal of the leading role. Emily Callaway is doing the best work she has done since she joined the company. E. A. Turner, as Tom Hamilton; John Dugan, as Putnam; Ruth Fielding, as Lally Joy, are all capital. While the work of Ted Brackett, as Ralph Thurston; John M. Kline, as Dr. Lord; John Gordon, as Gilbert; Josephine Gardner, as Mrs. Popham; Rose Gordon, Elbert Benson, Frank Farrara, Peggy Savage, Louise Walton and Rose Hubner all contribute to the excellence of the performance. Stage Director A. Gordon Reid has surpassed himself in putting on the production and comes in for his full share of approval. Next week's bill will be "The Time, the Place and the Girl."

WEBSTER COMPLETES COMPANY

MILWAUKEE, Wis., Nov. 2.—Harry McRae Webster has returned from New York, having completed the stock company, which he will open on November 11 at the Pabst Theatre. Manager Webster is now superintending the renovation of the house and will have everything in shape for the opening. The company, which was engaged through the offices of Wales Winter, is headed by Walter P. Richardson, who recently returned from Australia, and Ruth Gates. Lynn Pratt will do second business; Vincent J. Dennis, juvenile man; Mortimer Martini, characters; Al. Roberts, director and comedian; Edmund Norris, general business and stage manager; Roxane Lansing, second business; Carrie May Scott, ingenue, and Helen Marr, general business. "Romance" will be the opening bill. Rehearsals start next Tuesday.

EXPECT BAN TO LIFT SOON

LANSING, Mich., Oct. 31.—Manager H. E. Eldridge, of the Empress Players, expects the ban to be raised soon. Local conditions are improving steadily and, while the authorities have given no intention as to when the good word will come for the theatres to re-open, it is the general impression that in a week or ten days, at most, the epidemic will be sufficiently cleared up to warrant the resumption of all amusements. The company opened the season on September 12th and enjoyed excellent business until the order to close came. Manager Eldridge has contracted for a good line of plays, among which are "A Pair of Sixes," "Which One Shall I Marry," "The Tidal Wave" and "Secret Service."

BOOTH STOCK TO RE-OPEN

PITTSBURGH, Pa., Nov. 2.—Nellie Booth and her stock company, who enjoyed a run of several weeks at the Kenyon Theatre before being closed by the influenza, will resume the engagement as soon as the ban is raised. Miss Booth's present support includes J. Simpson McLaughlin, William Marshall Crookshank, Le Roy S. Cotton, Edwin F. Niner, Mrs. Ed. McHugh, Kathryn McHugh and Juliet Niner. Miss Booth will offer in the near future two new plays from her own pen, entitled "Dolly of the Ring" and "You're Going to Pay."

TULSA STOCK MAKES CHANGES

TULSA, Okla., Nov. 3.—When the stock company at the Grand Theatre re-opens, there will be several changes in the company. Cliff Hastings, for two years leading man of the comapny, will rejoin. Al C. Wilson will succeed Harry Hoxworth for seconds and heavies and Trixie Maskew will play second business. The opening bill will be "The Heart of Wetona." "The Higher Law," a play written by a local newspaper man, has been accepted by the management for production and will be seen before the Christmas holidays.

WOOD RE-BOOKS POPULAR PLAY

UNION HILL, N. J., Nov. 2.—The production of "The Call of the Heart," by the Keith Players, at the Hudson Theatre, was so well received by those who saw it before the company was closed because of the epidemic that Manager William Wood has decided to break his custum and give the play another showing in December. It is a rare occurrence at this house to give a play two showings in a season, but because "The Call of the Heart" was only shown part of a week Manager Wood will break his rule.

HUDSON PLAYERS RE-OPEN WELL

UNION HILL, N. J., Nov. 3.—The Keith Players, at the Hudson Theatre, re-opened last Monday in William Collier's success, "Nothing But the Truth." The house was closed for ten days and the re-opening was welcomed by the patrons of the house. The play and players were heartily received. This week's bill will be "The Angelus."

CASTLE SQUARE RETURNS TO STOCK

HAS "CHEATING CHEATERS"

BOSTON, Mass., Nov. 4.—The Castle Square Theatre reopened as a stock house tonight by George E. Clark, who has engaged a company of well known players.

The cast, engaged through the Packard Theatrical Exchange, includes Dudley Ayres, leading man; Ann McDonald, leading woman; Joseph Swaney, second man; Betty Barnicoat, second woman; Aubrey Bosworth, juvenile man; Dorothy Tierney, ingenue; Mark Kent, character man; Blanch Frederici, character woman; Teddy Le Duc, comedian; Samuel Godfrey, stage manager, and William C. Masson, stage director.

Under the direction of Manager Clark, the house has been renovated from top to bottom. The ventilating and heating systems have been entirely remodeled and other improvements looking to the comfort of patrons have been made.

Back stage, the improvements are just as marked—new scenery has replaced the old and, for the benefit of the players, the dressing rooms have been gone over.

The opening play was "Cheating Cheaters." "The Missing Lady" will follow.

Price of admission ranges from 10 cents to $1.

SAVOY STOCK READY TO RE-OPEN

HAMILTON, Can., Oct. 31.—The stock at the Savoy Theatre is making preparations to re-open next Monday, when the company will have been closed for 2 weeks. These preparations are under way because of the general belief that the theatres will be permitted to open on that date although there has been no official utterance to that effect.

From the opening of the Savoy Players six weeks ago up to the time they were closed because of the epidemic, the company drew excellent attendance, and as the public seems to desire the re-opening of the theatres at the earliest possible time, Manager Stroud looks for a continuance of good business by the Players. There will be a few changes in the make-up of the company when it re-opens. Alfred Cross will replace William David as leading man. Doan Borup and Mabel Carruthers have left the organization and Joseph Carr has joined for second business.

LORD JOBS AT HUDSON

UNION HILL, N. J., Nov. 1.—Philip Lord will job, next week, with the Keith Players at the Hudson Theatre, having been especially engaged to play the Mayor in "The Angelus," next week's bill.

WICK WITH YONKERS STOCK

Bruno Wick is this week playing a special engagement with the Shea-Kinsila Stock, at the Warburton Theatre, Yonkers, N. Y. He is appearing in the role of Julien in "Lilac Time."

NEW PLAYERS WITH POLI STOCK

HARTFORD, Conn., Oct. 31.—Florence Gerald and Alice Baker have joined the Poli Stock, at the Palace Theatre, for next week to appear in "Daddy Long Legs."

McDERMID JOINS LYNN STOCK

LYNN, Mass., Oct. 31.—Del McDermid opened, last Monday, with the stock at the Central Square Theatre as leading man. "The Other Wife" is the bill.

DONALDSON JOINS POLI STOCK

NEW HAVEN, Conn., Nov. 1.—R. P. Donaldson has joined the Hyperion Players to play second business and will open with the company next Monday in "The Lie."

ACTRESS TURNS FLU NURSE

GEORGETOWN, Del., Oct. 31.—When the epidemic broke out in this town and all public places were closed, the Columbia Stock Company, of which William Kralce is manager and his wife, Stella May, leading lady, was compelled to close its run at the People's Theatre.

With all other towns closed to them, the company decided to stay here in Georgetown until the epidemic was over. With about two years' experience of relief nursing in London, England, Mrs. Karlce at once offered her services to the town and started as a community nurse, staying an hour with each case under her care and doing wonders to alleviate the sufferings and care for the sick. For several days she cared for from twenty-five to forty cases. The Board of Health, finding she was walking too much, secured an automobile and a chauffeur to drive her. The physicians are loud in her praise and say she is doing wonderful work.

MAUDE FULTON IS STOCK STAR

OAKLAND, Cal., Nov. 5.—Maude Fulton is to play a stock star engagement of four weeks at the Fulton Playhouse, during which she will appear in "The Three Bears," "The Brat" and two of her own plays not yet produced. Following this, Rhea Mitchell will play a stock star run, opening in "The Little Teacher," with "The Girl of the Golden West," "One of Us" and "Someone in the House" to follow in the order named.

REX CO. QUITS TILL WAR ENDS

Rex and company, a mid-west stock organization, has closed for the duration of the war. Rex Snelgrove, owner and manager, is located at the 22d Company Central Officers' Training School, Camp Gordon, Ga. Mrs. Snelgrove (Zena Vaughn) has been appearing in "The Garden of Paradise" at the Studebaker, in Chicago, and will tour Canada as soon as the ban is lifted from the theatres in that country.

MALDEN PLAYERS CHANGE

MALDEN, Mass., Nov. 3.—Dwight Mead has succeeded Aubrey Bosworth as leading man with the Auditorium Players, and Margaret Paige has replaced Zillah Shannon as ingenue. The company did enormous business last week with "The Man They Left Behind." This week "Here Comes the Bride" is the bill.

WILLIAMS REORGANIZING SHOW

CHICAGO, Oct. 31.—Manager Williams, of the Harold Williams Stock Company, has reorganized his show and will present comedies and dramas with vaudeville between acts. The company will be headed by Harold Williams, with Margaret Corlin as leading woman. J. C. Durham will be in advance.

OLIVER STOCK RE-OPENS NOV. 2

LINCOLN, Neb., Nov. 4.—The Otis Oliver Players will reopen next Saturday, after a three weeks' closing due to the influenza. The company will resume its run with "Freckles," with "Playthings" to follow. Vada Heilman and Otis Oliver will return to the company as leading woman and leading man, respectively.

TALBOT PLAYS STOCK

ST. PAUL, Minn., Oct. 37.—Lew Talbot and his company are playing stock at the Star, this city, instead of laying off. He played his regular show here last week. The house was to close this week. If he does not open in Kansas City next week, he will remain here, putting on another book.

SAUNDERS AND EVANS JOBBING

PATERSON, N. J., Oct. 31.—John Saunders and William A. Evans opened this week with the Lyceum Players for a week's jobbing.

WESTERN OFFICE:
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CHICAGO

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TO TEST LAW ON CLOSED HOUSES

SOME THINK SHOULDN'T PAY

The Allied Amusement Association of this city has instructed its attorneys to study the situation between the theatre landlord and tenant brought about by the recent closing of the theatres and to find out whether or not the lessee of a theatre is responsible under present conditions for the rent of a house which he is not permitted to keep open.

The closing of the places of amusement of the city authorities because of the scourge of Spanish influenza created a condition of which there is no parallel and theatre owners and managers are all at sea as to their liability in the premises.

The questions in the case seem to be is the tenant of a theatre bound by his lease to use the house for no other purpose than the giving of amusements liable for the rent of the house during the time he is not permitted by the authorities to conduct his business.

If the rent of a theatre has been paid in advance, as frequently occurs, can the tenant, if he is prevented from carrying on his business because of the house being closed during a portion of a week, a month or a year, recover such money as paid in advance for the time which such a tenant was unable to operate the theatre because of such closing.

"The act of God" clause has never been called upon to decide an issue brought about by a plague, but several members of the association seem to be of the opinion that the recent situation is covered by it.

The association intends to take the matter to court and have a proper adjustment of it. In the aggregate, many thousands of dollars are involvel and the managers are anxious to know just where they stand in a case, the repetition of which at some future time, is possible.

GOES INTO WINTER QUARTERS

The John Robinson Circus is now settled in the old B. E. Wallace winter quarters at Peru, Ind., and work has already started toward getting the outfit into shape for the coming season. Jerry Mugivan, part owner of the outfit, is at Peru, while George Moyer, now at Norfolk, expects to reach Chicago late this week. Bert Rutherford, assistant contracting agent, reached Chicago last week and is now quartered here. The Robinson Circus was forced to close suddenly in the South, due to the epidemic of Spanish influenza.

HEAR SCHALLMANN WAS GASSED

Word has been received by relatives that Sidney Schallmann, formerly booking head of Schallmann Brothers, had been gassed while making an attack with his company in France. Schallmann was drafted a few months ago and went immediately overseas. He is now in a base hospital recuperating.

GET 14 WEEKS BOOKING

Pepple and Greenwald have closed arrangements for their "All Girl Revue," to play fourteen weeks through the army camps in this country. The revue has been appearing for the W. V. M. A. and will open its army work upon completion of present contracts.

PLAN NEW ARMY SHOW

Lou Shean, Al Shean and Minnie Palmer announce that they will produce a twenty-five people production for the various United States army cantonments, opening early in February. The company is now being assembled in this city.

VAN BACK ON JOB

George S. Van, booking manager of the Club Department of the Western Vaudeville Managers' Association, has fully recovered from his recent illness and has returned to duty. He took a week's rest on his farm in Southern Illinois. Walter Downie, another booker with the circuit, is recuperating and is expected to return to his desk late this week.

CONCENTRATE RAILROAD OFFICES

All railroad offices have been removed to the Consumers building, where all the individual lines will be under the direct control of the Government administration. Heretofore, railroad offices have been scattered all over the city, making it rather difficult for a performer to seek information. Under the new arrangement all will come under one head.

BOOKERS TO HOLD RACES

An athletic event of much interest is being staged by the members of the theatrical profession for next Friday at Grant Park. Running events will be the most important feature. Members of the Western Vaudeville Managers' Association and other local circuits will be the contestants. Nearly all theatrical firms will be represented.

HAMMOND GETS ANOTHER

Weihoffen & Parsons have turned over the keys of the Pickford Theatre to Manager Hammond, who now has four theatres under his control, his string including the Phoenix, Elba and Fountain theatres. This list will be increased to five when the new Vendome, now in the course of construction, is completed.

CENSOR MUST PAY ALIMONY

The Rev. Alonzo Bowling, a movie censor of this city and pastor of a local church, was haled before a local judge, this week, to settle a little matter of being in arrears in alimony. At the close of the hearing he was ordered to pay $100 to his wife. He receives as a movie censor, $130 per month.

JULIAN TO PLAY VAUDEVILLE

The Julian Theatre, which has been playing motion pictures since the retirement of William Morris from vaudeville, announces its opening shortly with feature pictures and vaudeville. It is now being renovated and repainted and will be under the management of Jay G. Conderman, the proprietor.

OPENS THREE COMPANIES

Three Chicago road companies of "The Girl He Left Behind" opened simultaneously on Sunday. One opened in Omaha, one in Davenport, and the other at Fon du Lac, Wis. All three had been forced to lay in quarantine for nearly fifteen days. Eugene McMillan is sponsoring the trio.

SHUBERT $1 CIRCUIT OPENS

"The Thirteenth Chair" was the production offered at the National Theatre, opening Sunday. This was the official opening of the new Shubert one dollar circuit in this city.

SINGER IS IN NEW YORK

Mort H. Singer, general manager of the Western Vaudeville Managers' Association, is in New York, but is expected to return to Chicago late this week. He accompanied Martin Beck on the eastern trip.

DANNY COTTER BURIED

The body of Daniel Cotter, former treasurer of the Garrick and other Shubert houses here, arrived in Chicago, last week, from New York City. The remains were buried in the family plot here.

HOWARD HAS NEW PIECE

Lorin J. Howard will make his debut as a $2 author within the next few weeks, when his new production, "Oh, George, Be Gentle," is offered to the public at one of the Loop theatres.

EARLY OPENING HURT LOOP BUSINESS

OLD SCHEDULE RESUMED

Chicago has settled back to its former schedule of opening and closing hours after having gone through what many theatrical men feel was an unnecessary hardship in that houses were compelled to open at 7 o'clock and be closed, first at 10 and then at 10.30 P. M. The old hours went into effect on Monday.

Business since the opening has not been very good, all Loop houses reporting that their audiences were light. This state of affairs is partly laid to the inconvenient hours at which the houses were permitted to open and ordered to close. Chicago is a large city and a man leaving his place of business at six o'clock found it physically impossible to ride several miles home, dress and get to the theatre he wished to attend by the opening hour. Thus, business was hit a hard blow. The adjustment of the hours to the old schedule, however, is believed to be the remedy that will once more establish normal takings to box offices.

All of Chicago's vaudeville and legitimate houses passed the inspection and were permitted to open on time. A number of the smaller picture houses were condemned and will not be alowed to continue in business unless they meet the requirements of the Board of Health.

An ordinance that still remains in force is that theatres will not allow persons who cough, sneeze or spit to remain in the house. The theatre management will be held strictly responsible for any charges preferred against them.

Every theatre today has posted in a prominent spot in their lobbies, a letter of authorization from John Dill Robinson, of the Health Board, which certifies the house as having met with the requirements of the health department and as to its sanitation.

Among the productions that opened here last week were "Happiness," at Powers; "The Crowded Hour," at the Woods; "The Little Brother," at the Princess; "Flo Flo," at the Illinois; "Rock-a-Bye-Baby," at the Garrick; "Three Faces East," at the Olympic. "Lombardi, Ltd.," holds on at the Cort; "A Tailor Made Man" continues in favor at the Grand; "Jack o'Lantern" is playing to big returns at the Colonial, and "A Cure for Curables" still finds favor at the Studebaker.

LOEW OFFICES MOVE

The Marcus Loew Western Booking Agency has taken a lease on a suite of offices on the eleventh floor of the North American building, leaving the former Pantages offices on Friday. James C. Matthews is now in full control of all the bookings of the Marcus Loew western circuit.

SUES FOR DIVORCE

Arthur Nelson, a vaudeville performer, has started divorce proceedings against Leila Nelson, charging her with desertion. Upon the recent closing of theatres Nelson found employment in an ammunition factory.

BEREZNIAK HAS RECOVERED

Leon A. Berezniak, the theatrical lawyer, has fully recovered from an attack of Spanish influenza and returned to his offices.

PLAY HAS PREMIERE

"Loyalty Binds," a new production, is being acted for the first time on the stage of the Great Northern Hippodrome by its resident stock company.

HARRY LA PEARL ASKS DIVORCE

One of the biggest surprises to the Thespians of the local Rialto was the announcement that Harry La Pearl, the Hagenbeck-Wallace clown, had started divorce proceedings in Judge Brothers court on Friday. Mrs. La Pearl was formerly Frances Mageudly, a circus rider. The case will be heard within the next ten days.

THESPIANS BACK GOODNOW

The theatrical colony of this city is united in its efforts to elect Charles N. Goodnow, Judge of the Municipal Court, to the presidency of the County Board. Judge Goodnow is the president of the American Theatrical Hospital and is widely known among professionals. He is a candidate on the Republican ticket.

LEASES STATE LAKE LOBBY

Antonio Perri, formerly a vaudevillian, but now in a commercial theatrical line, has leased the lobby of the new State Lake Theatre building, where he will conduct a cigar and newspaper stand. He holds a similar one in the Saratoga Hotel.

PLAN NATIONAL OPERA

WASHINGTON, D. C., Nov. 3.—The War Camp Community Service will inaugurate National Grand Opera, to be patterned after the organization in France, Russia and Italy. The plan will be carried out under the direction of the Army and Navy Committees on Training Camp Activities. Seeing how eagerly the boys in France have seized the opportunity to hear the leading artists there, it is felt that special efforts should be made to encourage the newly developed appetite when they return.

The plans of M. Eduard Albio are for a national opera, where the works of American composers can be produced and American talent be allowed to develop. It will be known as the Community Opera and will have its own buildings in Washington.

A large chorus is already being organized by Professor Peter Dykema and an orchestra is being organized by Christiani of the Washington College of Music. The first work to be produced is in rehearsal now. With the assistance of embassies in Washington, a group of French and Italian artists are being formed and arrangements have been completed with Paris and Rome opera companies for an exchange of noted artists between America, France and Italy.

"FREEDOM" HAS NEW SCENE

"Freedom," at the Century Theatre, will retain the new symbolic scene introduced into the third act of the play last Saturday night. Marcia van Dresser on a pedestal asks for peace, and Bulgaria enters. Then in turn come the Sultan of Turkey and Austria. The figure of General Grant appears to speak the words "Unconditional Surrender" to the Kaiser who, beaten, delivers up his sword.

HIPP TO HAVE "PINAFORE"

Charles Dillingham plans to use a condensed version of "Pinafore" as a feature in "Everything" at the Hippodrome about Christmas time. It will take the place on the bill now occupied by the roller skating exhibition.

OTIS SKINNER BEGINS TOUR

WORCESTER, Mass., Nov. 1.—Otis Skinner, in a revival of "The Honor of the Family," began his road tour here last night. His new leading lady is Evelyn Varden.

"PIGEON POST" CAST COMPLETE

F. Ziegfeld, Jr., has completed the cast for "By Pigeon Post," which now includes: Jerome Patrick, Harrison Hunter, Mitchell Harris, Margaret Mower, Martin Alsopp, Ida Waterman, Edwin Brandt and St. Clair Bayfield.

It's different—and more beautiful than any ballad you've sung in recent years—is

DEAR LITTLE BOY OF MINE

And why not? It's another of those wonderful and unusual **ERNEST R. BALL** melodies that made this well-known composer world famous

While the lyric by **J. KEIRN BRENNAN** is intensely dramatic and appealing

A REAL SONG FOR REAL SINGERS

Dear Little Boy Of Mine
Lyric by
J KEIRN BRENNAN
Music by
ERNEST R. BALL
Moderately with expression
Oft when I'm lone-ly my mem-o-ry swings Back to your ba by days,
Out of the mist of those won-der-ful years, I see your ba - by smile,
Feel-ing the joys that a ba - by brings Out of God's won-drous ways
Days when I kissed you and dried your tears Seem such a lit - tle while
Copyright MCMXVIII by M. Witmark & Co
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Seem-ing to hear the first prayr that you said Long-ing to tuck you in bed There's
Hear-ing the words moth-er taught you to say. Watch you at your child-ish play For
no one knows how I long for you now, Here with my arms out spread
al-ways in dreams you're with me it seems, Just as you'll be some day
Tenderly, with much expression
Boy of mine Boy of mine, Al - tho' my heart was
ach-ing I seemed to know you'd want to go,
Pride in your man hood wak - ing I'll be here,
wait ing, dear, Till at a glad dawn's break - ing I'll
hear you say you're home to stay, Dear lit - tle boy of
mine Dear lit - tle boy of mine mine.

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HAL M. KING, Kansas City, Mo., Gaiety Theatre Bldg.
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GABE NATHAN, Superba Theatre, Los Angeles, Cal.
H. ROSS McCLURE, St. Paul, Minn., Emporium
MIKE McCARTHY, Minneapolis, Minn., 215 Pantages Bldg.
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JACK CROWLEY, Providence, R. I., 18 Belknap St.
FRED HARRISON, Baltimore, Md., New Reilly Hotel

BURLESQUE

BERNSTEIN SUES FEIBER & SHEA FOR $100

SAYS THEY FINED HIM WRONGFULLY

Rube Bernstein last week sued Feiber and Shea to recover $100, which he says he was assessed when his show "Follies of Pleasure" played in the latter's theatre, the Grand Opera House, in Erie, Pa., last December.

The show opened for a three days' run, and, on the first night, the house manager claimed that a "Cooch" dance had been introduced as part of the performance. He did not make this claim, however, until Bernstein's show had played the three days and the receipts were being settled, Bernstein maintains. Then, not only did he claim that a "Cooch" dance had been part of the performance, but he also assessed a fine of $100 against Bernstein and his show and deducted that amount from the receipts which ordinarily would have been Bernstein's. The $100 was retained over the protest of Bernstein.

The explanation offered by the house manager for his action in the matter was that it was the policy and a fixed rule of the owners of the house, Feiber and Shea, to have him assess a fine of $100 whenever any company playing there had a "Cooch" dancer as part of the performance. When Bernstein suggested that even so, no local law was being broken and that the theatre and its license were not in jeopardy, the house manager replied that he had no discretion in the matter. He said his orders from Feiber and Shea were specific and he was just carrying out orders.

When Bernstein got to New York he consulted with his attorney, Leon Laski, who advised him that Feiber and Shea had no legal right to deduct the assessment money and advised an immediate suit for the recovery of same. Now the suit is pending in the Third District Municipal Court.

JOIN THE "BON TONS"

BOSTON, Mass., Nov. 4.—Nat Farnum and Jackie Nelson will commence rehearsals with the Bon Ton Musical Comedy here, next Monday. Farnum and Nelson will be featured with the company, which has twenty-two people. The cast is practically the same as last season.

The Brewster Amusement Company, which controls this company, also has the "Yankee Doodle Girls" and "Hoyt's Revue" playing in New England. The Bon Ton Company will open in New Bedford, November 18.

STAUNTON SISTERS CLOSE

The Staunton Sisters closed with Chas. Baker's "Tempters" during the lay-off in Kansas City recently and returned to New York. They will rejoin the company at the Gayety, Baltimore, when the show plays there in a few weeks.

MORGANSTERN LEASES HOUSE

LONG BRANCH, N. J., Nov. 2.—G. W. Morganstern, of New York, has taken over the Savoy Theatre, this city. He will open it shortly with musical "tabs."

LEW TURNER CLOSES

Lew Turner has closed with the "Midnight Maidens," in Chicago, and is now managing the Hurley House in Philadelphia for his father-in-law.

SIGNS FIVE-YEAR CONTRACT

Gatty Jones has signed a five years' contract and will shortly appear with a Broadway show. He is now with "The Pennant Winners."

BURLESQUER DOES HER BIT

ATLANTIC CITY, N. J., Nov. 4.—Alfarretta Symonds appeared at the benefit given by the Ladies' War Savings Society at the Traymore Hotel last night. Miss Symonds, who is with the Irwin Show, appearing in Philadelphia this week, made a special trip to this city Sunday in order to do her bit. She offered three numbers which were well received. Her home is in this city.

SAY HERK HAS RUSH SHOW

CHICAGO, Ill., Nov. 3.—It is reported that the "Paris By Night" Company, a new American Burlesque Show this season, which started out last August under the direction of Edward F. Rush, is now controlled by I. M. Herk of this city. Art Muller, former manager of the Gayety Theatre, here, is now manager of the company.

MOLLIE WILLIAMS SIGNS AGAIN

Mollie Williams signed a contract last Saturday with George W. Rife, of Baltimore, for three years more, commencing next season. Miss Williams is again to produce and manage her own show. Her new contract calls for a larger salary and percentage than at present.

ALTIE MASON GETS DIVORCE

Altie Mason, who closed as prima donna of the "Americans" several weeks ago, has been granted an absolute divorce from Dan Rue, a non-professional, and the custody of both their children, William and Corine Frances. Miss Mason is at present resting at her home in Jersey.

GLADYS PARKER TO CLOSE

Gladys Parker, soubrette of the "Bostonians," will close at the Empire, Newark, Saturday, when she retires from the show business for the balance of the season. Grace Howard will replace Miss Parker, opening at the Casino, Philadelphia, next Monday.

JOINS MINSKY STOCK

Flossie Everett jumped into New York last Tuesday on account of the lay-off of the "Million Dollar Dolls" in Kansas City. She opened Monday at the National Winter Garden for the Minsky Brothers, and will remain there until her show re-opens.

DON TRENT A DADDY

The stork left a baby boy at the home of Mr. and Mrs. Don Trent in Minneapolis, October 27. Mrs. Trent was Blanch Burnette, formerly with one of "Blutch" Cooper's Shows. Trent is doing "straight" with the "Trail Hitters."

STONE AND PILLARD SICK

BUFFALO, N. Y., Nov. 2.—Etta Pillard and George Stone are confined at their home in this city with influenza and grippe. It is said that Stone will be able to rejoin his show shortly, but Miss Pillard will not be able to work for some time.

LEW ROSE SIGNS BLACK

John Black and Sue Milford have signed with Lew Rose for the Dauphin Stock Company in New Orleans. Black will produce the shows and work in them, while Miss Milford has been engaged as soubrette.

BURNS HAS NEW JOB

Charlie Burns, former treasurer of the Star, Cleveland, is now treasurer of the Majestic, Jersey City. It was erroneously reported in Cleveland recently that Burns had died in New York.

JOINS VAUDEVILLE ACT

Jean Leonard, who has been featured in the Revue at the Piccadilly, Brooklyn, the last eight weeks, is rehearsing with a big vaudeville act.

HOUSES SLOWLY RESUME BOOKINGS

ALL SHOWS TO PLAY NEXT WEEK

The Burlesque Wheels are gradually resuming their rotation, as nearly all of the houses on the American and Columbia Circuits have re-opened, or are scheduled to commence operation this week or next, at the latest.

Boston, Philadelphia, Wrightstown, Camden, Baltimore, Providence, Albany, Newark, Jersey City, Paterson, Des Moines, Worcester, Chicago and Chester allowed their theatres to open last week. Scranton houses were announced to open, but the order was rescinded and the opening has been postponed until next week.

The Pennsylvania one nighters, as well as Wilkesbarre, open this week. Also Wheeling, W. Va., Washington, Kansas City, St. Louis, Binghamton, Schenectady, Watertown, Oswego, Niagara Falls, Buffalo, Indianapolis, Toronto, Pittsburgh, Springfield, Sioux City, Rochester, Syracuse, Utica, Cincinnati, Waterbury, Perth Amboy and Plainfield.

Houses in Detroit, Montreal, Cleveland, St. Paul, Milwaukee, Minneapolis, Louisville and Columbus remain closed, but are expected to open their doors next Sunday.

JUVENILE AMONG WOUNDED

In the War Department's report of last week appears the name of Wendell P. Miller of New York, as being wounded recently in France.

Miller is a juvenile who appeared with several burlesque shows until he enlisted in the army over a year ago. His wife is with one of Hurtig and Seamon's shows.

GEORGE BELFRAGE ENLISTS

George Belfrage, owner of the "Hip, Hip, Hooray Girls," enlisted in the Aviation Corps of the United States Army in New York last week. Perrin Somers, who is playing a "rube" in the "Hip, Hip, Hooray Girls," enlisted in the same branch of the service. They will report for duty next week.

PENN CIRCUIT MAKES CHANGES

The Penn Circuit, a week of one-nighters on the American Burlesque Wheel, has been changed. The shows now open Monday at McKeesport, play Tuesday at Uniontown, Wednesday at Johnstown, Thursday at Altoona, Friday at Columbia, and Saturday at York.

EVELYN CUNNINGHAM ILL

Evelyn Cunningham is confined at the St. Francis Hospital in New York, where she was successfully operated upon last week. Miss Cunningham is soubrette of the Ben Welsh Show and expects to rejoin her company at the Empire, Albany, in two weeks.

HAYWARDS HAVE THE GRIPPE

DAYTON, Ohio, Oct. 24.—Ina and Maude Hayward have been confined at their hotel here the last week with an attack of the grippe. They are with the "Girls of the U. S. A.," which has been laying off here the last two weeks on account of their houses being closed.

MRS. PECK HAS INFLUENZA

Mrs. Geo. Peck, wife of General Manager Peck of the American Burlesque Circuit, is confined to her home in Brooklyn with influenza.

Burlesque News continued on Pages 25 and 27

"BEST SHOW IN TOWN" WITH GOOD MATERIAL NEEDS STRAIGHT MAN

James E. Cooper's "Best Show in Town," featuring that versatile comedian Frank Hunter, is this week's attraction at the Columbia.

"The Spenders" is the title of this season's book, which is from the pen of Billy K. Wells. Raymond Perez is responsible for the staging of the numbers, which have been nicely arranged.

The piece is in two acts and ten scenes. Much of the scenery of last year's show is seen again in this year's production. The costumes worn by both principals and chorus were clean, bright and attractive and a credit to the management.

Funny little Frank Hunter does a "wop" in the first part and black face in the burlesque. In both these characters he is extremely funny. He has an individuality all his own, which stands out above the average burlesque comedian. He works easily in both roles and scored a hit.

Manny Koler is working opposite Hunter, doing a classy "Dutch," which he puts over well.

Frank Wesson is doing the same as last season. His "tramp" is good and he handles himself very nicely throughout the entire show.

Morris Lloyd does a neat juvenile straight. He reads his lines and dances to the pleasure of the audience. He also dresses in fitting with his part.

Harry Selvers is the "straight" man, but not the kind that is much of assistance to the comedians. He hasn't the knack of "feeding" them properly, nor does he carry himself in an easy, free manner. He reminds one of a dramatic stock man. While he could hardly be heard in the back of the house, there may be an excuse for this, as his voice was husky and he was probably suffering from a cold.

Frank Davenport is in a few bits and handles himself well.

Cooper has some good looking women in his cast. His prima donna, Lynn Cantor, registered a success with her numbers. She has an unusually fine voice of wide range, which is musical and strong. She also sings with rare charm. Miss Lynn has a wardrobe of pretty gowns that are pleasing to the eye.

Mattie De Lece, who displays a wonderfully well formed figure in tights, pleased with her work and in her numbers.

Margie Winters captivated her audience with her rich deep voice, which she showed to an advantage in her several numbers. She works smoothly and wears pretty dresses.

Helen McArdle had lots of "pep" and put her numbers over in a lively fashion. She looks well and offers a pleasing wardrobe.

Virginia Ware is the ingenue and reads her lines well.

The "check" bit proved a good laughing scene as done by Hunter and Miss De Lece.

The "chalk line" bit was well worked up by Hunter, Koler, Wasson and Miss Ware.

The "candle" bit was cleverly offered by Hunter and Miss De Lece.

The "house building" scene is entertaining and nicely worked out. It is full of funny situations, Hunter and Koler getting many laughs during the action of this scene.

Miss Cantor offered a specialty in one that was most welcome. Both her numbers were generously encored Monday afternoon.

Lloyd and McArdle went well with their singing and dancing specialty which was neat and pleasing.

The idea of the "nursery" scene is good and carried out by the company evidently as the author wished it. It has many amusing and novelty situations that are entertaining. It has been well staged and has catchy music.

The "collection" bit, for the Smith family, is rather old. Hunter, Koler, Selvers, Lloyd, Wesson and the Misses Lynn and De Lece, are in it.

The "drinking" scene was well worked up by Koler and Miss Ware, as was the "union" bit done by Hunter, Lloyd, Koler, Wesson and the orchestra leader.

Hunter and Miss Ware proved entertaining in their talking specialty, in which Hunter did some clever acrobatic dancing.

Mlle. Davenport and her posing models act was well staged and proved a success.

The "Best Show in Town" is a great singing show. The chorus numbers many pretty girls. While Cooper has a good show he has neglected to spread himself on the production. His material is there, but he needs a good, fast straight man to put the punch into it. As clever as Hunter is, he has to have some one feed him to get the proper results.

SID.

HELEN VREELAND GETS DIVORCE

Helen Vreeland was granted a divorce in Newark Aug. 20 from Edw. E. Vreeland, a non-professional. Miss Vreeland, who is prima donna of the "Hip, Hip, Hooray Girls," has assumed her maiden name, Helen McClain.

DRAMATIC and MUSICAL

"THE BIG CHANCE" A WAR PLAY WITH A DIFFERENT THEME

"THE BIG CHANCE."—A three act play by Willard Mack. Produced Monday, Oct. 28, at the 48th Street Theatre, by A. H. Woods.

CAST.

Bertie Thorndyke.....Willard Mack
Mrs. Malloy .....Anna Berlein
Margaret Malloy,
Katharine Harris Barrymore
Eddie Crandall.....William E. Meehan
Charles Hickson.....Harry Robert
Mary Delano.....Mary Nash
Pinkey Granville.....Ramsey Wallace
Asa Hickson.....John Mason
Jack Burns.....John Sharkey
Sergeant Todkins.....T. S. James
Fritz .....Nathaniel Sack

When Willard Mack writes of the wastrels of Broadway, nobody with an apparent future, but everybody with a past and "the lady that was ruined," chiefly in mind, he knows whereof he speaks. And, though he has injected plenty of the above-mentioned characters in "The Big Chance," the play was nevertheless full of tang and glamour of the war and racy of Broadway, world-famed street, which is now more than a bit torn up, even as are the peaceful fields of France and Belgium.

The war is appraised in this play on the chance it offers the moral bankrupt. Heretofore, the moral bankrupt was in the habit of preparing himself for a second and possibly a third petition in bankruptcy. Now he (or she) goes through a war play and comes out purged of all moral obligations to the world. The world is ever ready to cancel debts of moral turpitude, it would appear from the war plays, and this most entertaining one is no exception.

For three acts the incidents take place in a New York boarding house. The characters come out of New York's lower life. They have been fished from the reservoir. By the time the first act is ended one is on his way to Sing Sing for forgery, and two, at least, of the other three, are headed for perdition.

The paramour of the jailbird is a lady with apparently one foot in the gutter, but who feels the inspiration of the sacrifice that is going on "over there." A philosophical Magdalene is Mary Delano, aptly played by Mary Nash, erstwhile of "I. O. U." One sees the awakening of her conscience as she decides to wait without sin until her paramour comes back to her from Sing Sing. For three acts, thereafter, there is traced the regeneration of the men who come under her influence. Two enter the service and don the khaki of the Canadian infantry. Another is not seen again. An aviator's death is his lot.

In the third act the moral bankrupts are back after a year in the fighting. The last act shows them again in the trenches, with Mary as a nurse among them. It is a most realistic scene of trench life; one which the local stage has not seen before.

Willard Mack, as an Irishman, witty and in true character to his surroundings, dominated the cast. Miss Nash's performance was eloquent and true. William E. Meehan had a part upon which the authors lavished the full wealth of their humorous observations. He played the part imbued with a sense of its importance. John Mason, Ramsay Wallace, Anna Mack Berlein, Katharine Harris Barrymore and others in this thoroughly good cast helped to "put the play over." And though the play has many theatrical moments it is more than a slice of life. It is several slices rolled into one and good to see.

It must be mentioned, and this to his credit, that Grant Morris was the inspiration and co-author of this play. His absence from the premier, it was announced, was caused by the fact that he is at present stricken with pneumonia. Let us hope he will get well and continue furnishing inspiration for the sort of stage vehicle that "The Big Chance" is.

ZIEGFELD CAST COMPLETED

Phoebe Foster has been engaged for the leading feminine role in "By Pigeon Post," the London comedy which F. Ziegfeld, Jr., is soon to produce here. Jerome Patrick will play the leading male role. The cast includes Harrison Hunter, Mitchell Harris, Margaret Mower, Martin Alsopp, Ida Waterman, Edwin Brandt, St. Clair Bayfield.

"BE CALM, CAMILLA," DELIGHTFULLY DONE, SHOULD HAVE A RUN

"BE CALM, CAMILLA."—A comedy in two acts and four scenes, by Clare Kummer. Produced Thursday evening, October 31, at the Booth Theatre, by Arthur Hopkins.

CAST.

Junius Patterson.....Walter Hampden
Baxter Pell.....Rex McDougall
Gus Beals .....Arthur Shaw
McNeil Brownlow.....William Sampson
Jo Gibbons.....Harold Salter
Bill Slattery.....John J. Harris
Celia Brooke.....Carlotta Monterey
Alma Robins .....Hedda Hopper
Camilla Hathaway.....Lola Fisher

"Be Calm, Camilla," is the story of a girl of seventeen, who comes to New York from Wisconsin to make her living as a musician. Camille Hathaway, as she is named, has little talent and soon learns to her sorrow that what might be considered art in her Wisconsin home is far from art in New York.

She lives in a cheap hotel where she is beset with hunger and the demands for rent for her piano. Everyone seems to pity her and her charm wins their love. But none seem able to help her.

Just when she is bowed with despair and with no ray of hope, good fortune, in the shape of a reckless driver of an automobile comes to her aid. The driver is Junius Patterson, a wealthy young man, who runs into her with his car.

She is taken to a hospital and there meets the author of her auto mishap. It is a case of love at first sight with both and happiness at last seems within the grasp of Camilla. But this happiness is short lived, for she learns from Junius that, although he loves her, he cannot marry her because he is not free from his wife, who has deserted him.

Conscientious scruples have prevented the young man from getting a divorce and gloom and despair again are Camilla's portion.

In the end, however, love outweighs his scruples regarding divorce and he comes to the little musician from Wisconsin, a free man and the curtain falls with the happy pair in each other's arms.

"Be Calm, Camilla," is a comedy of wit and charm. It is written in Miss Kummer's best style and is one of her best plays, if not actually the best.

Arthur Hopkins has given it a splendid production with capital cast and it seems safe to predict for it a long life.

Lola Fisher, who was a bright star in this author's first play, has been chosen by Manager Hopkins for the heroine in this work, and once again her performance is delightful. In fact, she has never done anything better than she does Camilla Hathaway.

Walter Hampden was excellent as Junius.

Hedda Hopper, Carlotta Monterey, William Sampson and others in the cast lent their best efforts toward making "Be Calm, Camilla" one of the most pleasing entertainments of the season in New York.

WHAT THE DAILIES SAY.

Times—*An appealing play.*
Sun—*Heart interest wins.*
Herald—*A play of strong contrasts well drawn.*
Tribune—*Play has charm.*
American—*Audience gave play approval.*
World—*Has much popular appeal.*

"GLORIANNA" A MUSICAL COMEDY WITH GOOD MUSIC BUT OLD PLOT

"GLORIANNA"—A musical Comedy in three acts. Book and lyrics by Catherine Chisholm Cushing. Music by Rudolf Friml. Produced Monday evening, October 28, at the Liberty Theatre, by John Cort.

CAST.

Glorianna Grey .....Eleanor Painter
Dolores Pennington .....Dorothy South
Therese, Ltd, ...Josephine Whittell
Tonio .....Curtis Karpe
Mrs. Saphronia Pennington
Ursula Ellsworth
Miss Angelica Pennington..Rose McIntyre
Lt, Dick Pennington.....Joseph Lertora
Jack Pennington .....Ralph Whitehead
Alexander Galloway.....Alexander Clark
Robbins .....James Joseph Dunn
Nenette }
Rintintin } .....Egotti Twins
Jessica .....Emily Lea
Other characters by Gilbert Wells, C. Balfour Lloyd, Misses Marguerite St. Clair, Elsie Lawson, Vera Dunn, Stout, Wynn, O'Connell, Merode, Redding, Burton, Bowhan, White, Sharp, Sitgraves, Smith, Stevens, Hall, Foreman, Scott, Haddone and Warren.

John Cort has given his latest musical production a splendid production, and while it is along the conventional lines of musical comedy, with plenty of specialties introduced, it was heartily received by the first-night audience.

The author has used in "Glorianna" the same idea she used in "A Widow by Proxy," which she wrote several years ago for May Irwin.

It is the story of Glorianna Grey and Dolores Pennington, the latter posing as a widow beset with creditors. In the midst of their difficulties Dolores receives word that she is to be the heir of her husband (Jack Pennington). She declares that, because Jack's family has treated her so badly she will not accept any of the money, but Glorianna convinces her that by so doing she would "cut off her own nose to spite her face," and the women decide to change places, Glorianna impersonating Dolores, while the latter impersonates the former.

This supplies plenty of complications, and the scheme works splendidly until, on the eve of the supposed Dolores marriage to Dick Pennington, his family makes the discovery that his cousin Jack is alive. This, of course, necessitates the women resuming their real names, and all ends well.

Eleanor Painter, in the title role, carried off first honors.

Joseph Lertora, Dorothy South and Josephine Whittell were others of the principals who won favor.

Emily Lea scored an individual hit in a dance. Other specialties that won approval were the dances by the Ergotti Twins and Gilbert Wells and C. Balfour Lloyd.

There are fourteen musical numbers in the piece, "Why Don't You Speak for Yourself, John," and "Love, Love," being the two best liked on the opening night.

The two scenes from the brush of Joseph Urban were beautiful.

WHAT THE DAILIES SAY.

Times—*Lacking in comedy.*
Herald—*Sparkling tunes, bright libretto.*
Sun—*Glides into favor.*
World—*Music is tuneful, book is poor.*
American—*Excellent entertainment.*

SOLDIERS GET SHUBERT HOUSE

The Fort Ontario Players, made up of enlisted men in general hospital No. 5 at Oswego, N. Y., will come to the Forty-fourth Street Theatre roof on Monday, November 18. They will present four one-act plays and will have women play the feminine roles, which is unlike other similar companies which have produced musical comedies and had men impersonating women.

OPENING DATES AHEAD

"The Comforts of Ignorance"—Bramhall Playhouse, Nov. 6.
"Tiger, Tiger"—Belasco, Nov. 12.
Friar's Frolic for Allied War Charities Benefit—Metropolitan Opera House, Nov. 17.
"The Betrothal"—Shubert, Nov. 14.
Fort Ontario Players—44th Street Theatre Roof, Nov. 18.
"Remnant"—Morosco, Nov. 18.
"Good Luck Sam"—Lexington, Nov. 25.

OUT OF TOWN

"By Pigeon Post" — Philadelphia, Pa., Nov. 11.
"Listen Lester"—Cleveland, O., Nov. 11.
"Take It From Me"—Providence, R. I., Nov. 11.
"Somebody's Sweetheart" — Washington, D. C., Nov. 17.

SHOWS CLOSING

"Passing Show of 1918"—Winter Garden, Nov. 9.

"THREE WISE FOOLS" AN INTERESTING PLAY WELL PRODUCED

"THREE WISE FOOLS."—A three act comedy by Austin Strong. Produced Thursday night, October 31, at the Criterion Theatre by Smith and Golden.

CAST.

Mr. Theodore Findley..Claude Gillingwater
Dr. Richard Gaunt.....Harry Davenport
Hon. James Trumbull....William Ingersoll
Miss Fairchild.....Helen Menken
Mrs. Saunders.....Phyllis Rankin
Gordon Schuyler.....Charles Laite
Benjamin Suratt.....Stephen Colby
John Crawshay.....Charles B. Wells
Poole .....Hayward Ginn
Gray .....Harry H. Forsman
Clancy .....Levitt James
Douglas .....J. Moy Bennett
Policeman .....George Spelvin

In "Three Wise Fools," Austin Strong has written a play that interests from the combined appeal of youth and old, or middle age, and holds its charm from beginning to end.

The three wise fools are a financier, a physician, and a judge, who live their lives together, sharing the memory of an unrequited love. When death calls the object of their affections they inherit her daughter, a girl of eighteen.

When this girl, Sidney Fairchild, enters their household, Theodore Findley, Dr. Richard Gaunt and the Hon. James Trumbull, the respective fools, take a new interest in life. Their old home in Washington Square is brighter to them and each feels that he has what he never had before, something for which to live.

Then comes a shadow. The girl's father, a forger, and his pal, have made their escape from prison and the latter comes to the house to kill Judge Trumbull, who sentenced him.

Sidney Fairchild, knowing her father's history and that his life has been linked with the would-be murderer, shields the man to protect her father.

At this juncture the nephew of Findley, Gordon Schuyler, who has learned the girl's secret, and has also learned from her the lesson of love, saves the situation by protecting her from the suspicion which her actions have brought upon her and all ends happily.

Smith and Golden, who are responsible for the production have given the play an excellent cast.

Claude Gillingwater did capital work as the financier. Harry Davenport, as the eccentric doctor, and William Ingersoll, as the judge, were equally good.

Helen Menken made Sidney Fairchild a most charming person and Charles Laite was all that a young lover should be.

WHAT THE DAILIES SAY.

Times—*Comedy of wit and charm.*
Sun—*Sparkling play.*
Herald—*Full of humor.*
Tribune—*Brightest play in town.*
World—*Comedy of delicacy and charm.* L
American—*Delicately charming.*

MELODY LANE

NEW ASSOCIATION OF MUSIC MEN FORMING

Plan to Amalgamate Entire Musical Industry into One Big Organization Is Under Way

A plan to form a new organization in the musical field is now well under way and within the next few weeks it is believed that the new association will be an actual fact.

The new organization plans to take in the entire list of musical industries, piano manufacturers, instrument makers, music publishers, in fact it is to embrace the entire music business.

The idea suggested and put into operation by Mr. Milton Weil, of the Music Trades and Musical America companies is to make one big allied organization which will combine all the musical industries and by means of committees settle all disputes, differences and business questions of the music trade.

A number of preliminary committee meetings have been held and a general meeting to complete the formation of the organization has been called for Friday, November 15. The meeting will be held in the offices of the V. M. P. A. in the Columbia Theatre building and representatives from all the principal cities are expected to attend.

The committee on formation were the guests of Charles K. Harris at luncheon at the Lambs' Club on Friday of last week, and after one more meeting it is believed that everything will be settled prior to the actual launching of the new organization.

The plans as outlined by those interested in the new organization are wide in their scope and if the proposed association becomes an actual fact, they state that it will not only take the place of other organizations in the music field, but will accomplish much good as well.

BOBBY GILBERT WRITES A SONG

Bobby Gilbert a brother of Wolfe Gilbert, the songwriter and publisher, has blossomed out as a writer and has placed his first composition with M. Witmark & Sons. Gilbert, who is the leader of the orchestra at the Dutch Mill, Denver, took advantage of the closing of the amusement places in Denver recently and came on to New York to show his first song which was immediately accepted for publication. It is entitled "Sweet Little Girlie" and is the joint work of Mr. Gilbert and George Norton.

"SINGAPORE" IS CLEVER NOVELTY

"Singapore" is the name of a novelty number just issued by Gilbert and Friedland. The new song was written while the writers were on their Western vaudeville tour and was tried out in a number of the Orpheum circuit houses. It was enthusiastically received in all and has started out like a genuine success.

BAND MUSIC FOR FRANCE

Fifty thousand dollars' worth of band music will be sent to the American army abroad in accordance with General Pershing's request for more music.

An announcement made this week stated that fifty more bands have been organized since the request was made months ago.

NUTTING BUYS AN ORGAN

E. Z. Nutting, who buys all the music for the big F. W. Woolworth Co. syndicate stores, has purchased a $5,000 pipe organ for his new home in Huntington, L. I. The instrument came from the Estey Co.

VON TILZER MEN IN CHICAGO

Ben Bornstein, Harry Newman and Harry Lewis of the Harry Von Tilzer Company are in Chicago this week. The new Von Tilzer songs are going big in the windy city.

"SHE TOOK A CHANCE" WINS

Mirthful, tuneful and delightful are descriptives applicable to Klaw & Erlanger's brand new musical comedy, "She Took a Chance," which had its premiere performance at the Tremont Theatre, Boston, last week. The book and lyrics are the work of Henry Blossom and are adapted from Fred Jackson's farce of "A Full House."

The score of "She Took a Chance" is by Uda Waldrop, a newcomer among musical comedy composers, but one who is a graceful and acceptable writer splendidly equipped with the gift of melody. There are a round dozen numbers in the score that all bear indications of attaining a large degree of popularity, but the outstanding is undoubtedly "Every Time I Look at You I Love to Look Again." Others that ran it a close second are "There's Something About You," "No One Would Steal You From Me" and "When You Love and Your Lover Is Away." All the music of "She Took a Chance" is published by M. Witmark & Sons.

WAR SONG SCORES IN LONDON

"Apres le Guerre," a new war song recently issued by M. Witmark & Sons, is scoring a big success in the big revue "Hello America." Elsie Janis is singing it and wrote recently to the composer, Lieut. Hilliam now in New York, as follows:

"Dear Mr. Hilliam:—Thanks so much for your kind thoughts. 'Apres La Guerre' is a big hit, and the papers say that all London will be singing it in a week. I do hope so. Best wishes.

"Elsie Janis."

JERRY VOGEL BACK FROM CAMP

Jerry Vogel, of the Plaza Music Company, who was drafted into the army last week, is back at his desk with the Plaza Company. Jerry was given a big dinner at the Claridge prior to leaving for Ft. Wright, where he expected to commence his duties as a soldier. The examining physician, however, decided that his eyesight was defective and sent him back home to await a later call.

"CORINNE BLUES" READY

"Has Anybody Seen My Corinne?" a number which is already listed as a big hit in the west and which has been nicknamed the "Corinne Blues," has been secured by Jos. W. Stern & Co., and is now ready for release.

The number has been taken up by all the big New York dance orchestras, and it is already a big favorite in the cafés and dance halls.

TUCKER HAS FINE ORCHESTRA

Harry Tucker, the leader of the big orchestra which plays at Terrace Garden, has a fine organization which is attracting much attention among music lovers. Tucker and his orchestra are featuring a number of the new Stern publications among them being "Indianola," "I'm Glad I Can Make You Cry," "Draftin' Blues" and "Kentucky Dream" waltz.

JEROME M. ROSE MARRIED

Jerome M. Rose, the songwriter, who in private life is Jerome Rosenbloom, was married last week to Miss Betty Darfman. Deputy City Clerk Cruze performed the ceremony.

Rose is now a private in the army and is stationed at Camp Mills.

ZOELLER OPENS IN NEW YORK

The Zoeller Music Co. of Louisville, Ky., has opened offices at No. 1431 Broadway. The company issues a catalogue of popular songs and instrumental numbers.

BOB FISHER IN FRANCE

Bob Fisher, formerly of the team of Fisher and Gordon and known as the Caruso of Pelham Bay, is in France entertaining the soldiers.

PUBLISHERS WIN BIG LEGAL VICTORY

Federal Judge Awards Damages and Counsel Fee for Performing Composition Without Consent

A decision of great interest to music publishers in general, and the American Society of Composers and Authors in particular, was handed down by Judge Blodsoe of the Federal Court in Los Angeles, Cal., last week.

In the case of Waterson, Berlin & Snyder, owners of the copyright of the song "Joan of Arc, They Are Calling You" against Chris. Tollefson, a motion picture theatre proprietor, Judge Blodsoe decreed that for having performed in his theatre last March the song without having first obtained the permission of the publisher a judgment of $250, and an additional $100 for counsel fees be assessed against him.

This decision establishes the minimum assessment against the proprietor of any theatre, music hall, cabaret, or other place of amusement where copyrighted music is performed for profit without the consent of the copyright owner.

It was formerly believed that $10 was the minimum fee which the copyright owner could collect for each infringement, but according to Judge Blodsoe's decision not only can a substantial amount be collected but counsel fees as well.

The Waterson, Berlin & Snyder case is but one of many which has been started by the Society of Composers and Publishers to collect a fee for the performing of its copyrighted compositions in motion picture theatres and other amusement resorts.

AL. JOLSON IS LUCKY

Al. Jolson, the singing comedian, is in great luck this season. In addition to drawing one of the largest salaries of any actor on the stage today he has in his spare time been looking at the races with the result that the bookmakers are out over $100,000, some say $200,000, all of which Al. has invested in real estate and Liberty Loan bonds.

And that is not all either, for, according to the newspapers, Henry Waterson, the music publisher, made him an out and out present of the race horse Runes, a fast and valuable animal that wins races —sometimes.

As Al. is a valuable asset for any music publishing house a number of the music men expressed wonderment as to just how the board of directors of the Music Publishers' Protective Association would view the gift, but doubtless the drafters of the association's by-laws omitted race horses from the list of articles which publishers are forbidden to present to singing actors.

"SANTA ROSA ROSE" RELEASED

"Santa Rosa Rose" is the title of a new song recently released by the Gilbert & Friedland Co. The new number is by Jeff Branen and the vaudeville team of Lyons & Yosco. The new number is well written, melodious and has already been accepted by a number of big time singing acts.

"THE LOVE MILL" REVIVED

"The Love Mill," Earl Carroll's musical comedy which played a short engagement at the Forty-eighth Street Theatre last season, has been revived and under the management of William Hickey is playing through the South. It opened at Lynchburg, Va., on Monday night.

There are a number of good songs in the piece. Leo Feist is the publisher.

SONG WRITERS RESUME TOUR

L. Wolfe Gilbert and Anatol Friedland, whose vaudeville tour over the Orpheum Circuit was cut short on account of the epidemic, will resume their engagement next week, opening in St. Paul.

OLCOTT HAS NEW PLAY

"The Voice of McConnell" is the name of the new play in which the popular actor-singer, Chauncey Olcott, is appearing this year. The vehicle is particularly interesting in view of the fact that it is from the pen of George M. Cohan.

This means a play with action and heart-interest well-knit, an absorbingly interesting dramatic offering. And that is just what "The Voice of McConnell" is. One can sense the fitness of things even from its title. It would be hard to imagine anyone but Mr. Olcott in a play with a name like that. "The Voice of McConnell" was produced by Cohan & Harris last Monday at Baltimore, and it was greeted with warm approval by an audience that rejoiced at the appearance of Mr. Olcott in a play so constructed as to recall all the most brilliant successes of his career with a dash of Cohanesque deftness in stagecraft added for good measure. Unusual interest was aroused, too, in the songs introduced and sung by the star in the course of the play, for these were all written by Geo. M. Cohan, too, which means that they are uniformly delightful. They include such typically Irish numbers as "Ireland, My Land of Dreams," "When I Look In Your Eyes, Mavourneen" and "You Can't Deny You're Irish." These songs have plenty of sentiment and a dash of Hibernian spice that makes them undeniably attractive. They are likely to prove big and steady sellers. All the music of "The Voice of McConnell" is published by M. Witmark & Sons.

WATCH FOR THE "SMILE" SONGS

In the wake of every successful song hit is always a dozen or more imitations. "Smiles," the big Remick hit, has for some reason been free from the type of writer who follows the successes. He is sure to be heard from, however, and a numbe of the "smile" numbers are bound to be heard. They are worth watching.

FEIST HAS AVIATION SONG

Leo Feist, Inc., has accepted for publication an aviation song entitled "Look At the Ears On Him; How Do You Get That Way?" It is the official song from the Kelly Aviation Field in Texas. The words of the number are by Lt. L. M. Harrington and the music by David Griffin, army song leader.

COMPOSER LEAVES $20,572

Mrs. Anna Mary Tooker, the composer, according to the final accounting of the estate made by her executor, left an estate amounting to $20,572.

Mrs. Tooker, who left a will, cut off three brothers, a sister, three nieces and a nephew, leaving her entire estate to be distributed among her cousins.

"PEACHES" TWICE ON SAME BILL

"Everything Is Peaches Down In Georgia," the new Leo Feist, Inc. song hit, is being featured twice on the Riverside bill this week. Artie Mehlinger of Mehlinger and Meyers is singing it and the girl violinists in the Muriel Worth act render it as a violin duet.

HARRY FERGUSON IN FRANCE

Harry Ferguson, the orchestra leader and arranger, who has been connected with a number of the big popular music houses, is now in France with one of the recently formed overseas entertaining units.

PALEY WITH OVERSEAS UNIT

Herman Paley, the song writer, is the latest representative of the music publishing business to volunteer for overseas service to entertain the soldiers.

FRED MAYO IS PROF. MGR.

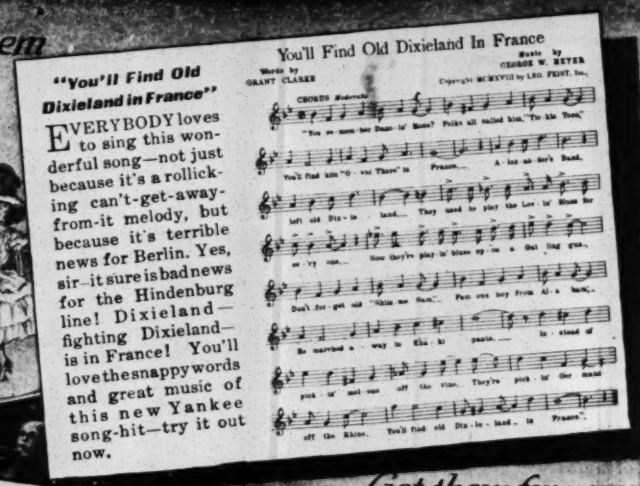
Fred Mayo, of the vaudeville team of Fox and Mayo, has been appointed professional manager of the H. J. Stasny Music Publishing Co.

Three More Hits
From Song Headquarters

Hear them at the Show

"You'll Find Old Dixieland in France"

EVERYBODY loves to sing this wonderful song—not just because it's a rollicking can't-get-away-from-it melody, but because it's terrible news for Berlin. Yes, sir—it sure is bad news for the Hindenburg line! Dixieland—fighting Dixieland—is in France! You'll love the snappy words and great music of this new Yankee song-hit—try it out now.



Get them for your Talking Machine

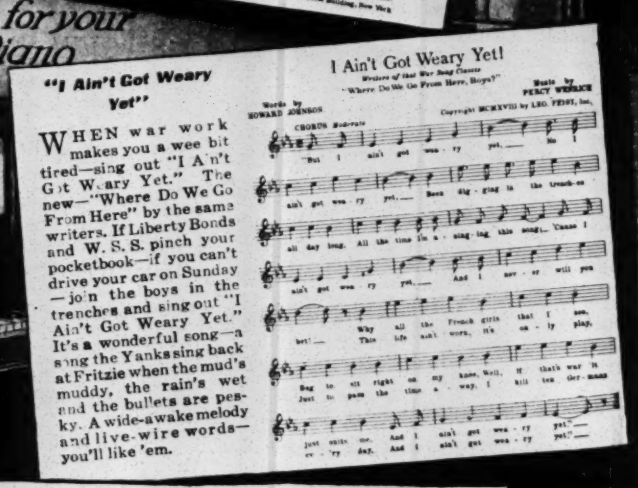
"The Rose of No Man's Land"

A NEVER-to-be-forgotten tribute to the Greatest Mother in the World — the Red Cross Nurse. The tender, beautiful words and the inspiring melody will tug your heart-strings as never before. Truly, it is the most magnificent of our war songs, one that will live forever, and make the work of *"the one red rose the soldier knows"* immortal. Learn it now — and you'll learn to cherish it always.

Get them for your Player Piano

"I Ain't Got Weary Yet"

WHEN war work makes you a wee bit tired—sing out "I Ain't Got Weary Yet." The new—"Where Do We Go From Here" by the same writers. If Liberty Bonds and W. S. S. pinch your pocketbook—if you can't drive your car on Sunday—join the boys in the trenches and sing out "I Ain't Got Weary Yet." It's a wonderful song—a song the Yanks sing back at Fritzie when the mud's muddy, the rain's wet and the bullets are pesky. A wide-awake melody and live-wire words—you'll like 'em.


I Ain't Got Weary Yet!
Writers of that War Song Classic "Where Do We Go From Here, Boys?"
Words by HOWARD JOHNSON
Music by PERCY WENRICH
CHORUS

Every Song is a Shot for Victory!

SING, gol-darn-it, SING! Every song is a sixteen-inch shell to shatter gloom and worry. Sing! It's bad news for the Kaiser. Sing! It's good news for the boys over there. They'll fight a bit harder, smile a bit broader, if they know we're buying bonds, enduring war's discomforts, working war's work with songs and songs, morning, noon and night. Learn the new songs — the new hits from song Headquarters.

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K-K-K-Katy	My Belgian Rose	I'm Sorry I Made You Cry
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God Spare Our Boys Over There	Everything is Peaches Down in Georgia	
Over Yonder Where The Lillies Grow	I'd Rather be a Private than a Colonel	

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There isn't a city or town in th U anticipated reopening of the he

No matter where you're playin ou hits advertised in one hundred a tw November 10th, and *THE SA R* readers. (See list below.) Be s t

It took nerve, confidence and a big k r we're unafraid of the results, backed th best song hits it has ever been our g fo lish. These three songs properly su n a bill in any show house, means "HIT! or Your house manager will know you' liv he reads this and other advertisemen n h he finds you're right there "deliverin e

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Indiana
Evansville Courier
Ft. Wayne Journal News
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United States that has been overlooked in this appeal on the eatrical season. Note we say, "Hear them at the show."

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roll to do it, but three of the very fortune to pub- any act on any r the act. live one, if when his local paper, e goods."

The audiences will appreciate your act as they rarely did before, because you are singing the very songs they have just been reading about and are anxious to hear.

Take it all in all, here's the biggest hook-up to your act you've ever had in your life, so go to it! Remember your share of this gigantic publicity campaign will be in proportion to your ability to "get 'em on and over."

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Missouri
Joplin Globe
Kansas City Star
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MLLE. NITTA-JO

"LA GIGOLETTE PARISIENNE"

ENTIRE ACT PRESENTED, PRODUCED AND STAGED BY H. B. MARINELLI

BOOKED SOLID WITH U. B. O.

THIS WEEK, SHEA'S THEATRE, BUFFALO, N. Y. DIR. H. B. MARINELLI, Ltd., Inc.

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EITHER VOCAL OR INSTRUMENTAL

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—CHORUS—

Me hear the great big cannon roar,
Me want to help Yank-man win war,
Me like to fight and to heap much kill,
Got to go and tomahawk Kaiser Bill;
Me go along to fight in France;
Me once again do big war dance;
Me love the Indianola maiden so,
Come and marry Bug-a-boo 'fore he go.

Prof. Copy Song or Dance FREE.
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AT

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THIS WEEK

(NOV. 4)

SANTI

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THE

WONDERFUL ARMS

ZUHN and DREIS

BOOKED SOLID. Direction—IRVING HOPE

OPEN—PANTAGES, DEC. 15TH, M. P. L. S.

JOHNNY SINGER

And His DANCING DOLLS

Direction—Aaron Kessler

OLIVE MAY

IN SONGS DIRECTION—JACK MANDEL

BILLY WOLGAST & GIRLIE

UNIQUE BITS OF VERSATILITY

THE LITTLEJOHNS will soon begn an Orpheum tour.

Marcelle Ricard, late of the Paris Opera, is in New York.

Flora Sheffield has been added to the cast of "The Betrothal."

Andreas Pavley, a Russian dancer, is ill with influenza in Chicago.

Fritzi Scheff is playing the Inter-State Circuit and is now in Texas.

Inglis and Hawthorne will be seen in vaudeville as partners shortly.

Harry Waiman, of Waiman and Berry, has been classified in Class 1 A.

Leon A. Beresniak, Chicago theatrical lawyer, is laid up with influenza.

Mary Jep Williams has been engaged for a part in "The Voice of McConnell."

Tim Murphy has been engaged to play "The Raggedy Man" in "Home Folks."

Laura Burt has recently been added to the cast of "The Comforts of Ignorance."

Rose McEntire has been engaged by John Cort for an important role in "Gloriana."

Bert Leighton, formerly of the team of Leighton and Frank, has a new single act.

Elsie Lawson is now in the cast of "Gloriana." She was a chorus girl hitherto.

Jesamine Newcombe has been engaged to play the leading part in "The Chinese Puzzle."

John Elliott, of Elliott and Marion, has been drafted, and is in a Georgia camp at present.

John Martin, formerly of the team of Martin and the Garland Sisters, has been drafted.

Millicent Evans has been engaged to play a leading part in Victor Mapes' "The Long Dash."

Frankie La Marche's mother died at her home in Chicago last week, after an illness of five years.

Sam Levin, general manager of the Jones Linick Schaefer Circuit, is still sick with influenza.

Lillian Tucker, playing a principal role in "Three Faces East," has fully recovered from influenza.

Fred Ackerman, of the Majestic box office, Chicago, has gone to visit relatives in Oconomowoc, Ill.

A. Milo Bennett has returned from the Pacific Coast and has resumed his business affairs in Chicago.

Al. Prince, in Menlo Moore's musical comedies, underwent an operation on his throat last week.

Lee Baker has replaced Robert Edeson in the cast supporting Bertha Kalich in "The Riddle: Woman."

Jerry Santry, a vaudeville comedian, has been accepted as a Knights of Columbus overseas secretary.

Mrs. Chuck Riesner, otherwise known as Marion Hope, became the mother of a baby boy last Sunday night.

Dorothy Cheston and **Edward Lengman** are recent additions to the cast of Remnant, starring Florence Nash.

The El Rey Sisters, skaters in the Hippodrome show, have had their contract extended for another ten weeks.

Thomas Tipping, Helen Simons, Rose H. Zinders and Irene Reed have undergone surgical operations in Chicago.

ABOUT YOU! AND YOU!! AND YOU!!!

Hilda Spong has been engaged by Charles Frohman to play an important part in "Dear Brutus."

Edward Royce is staging the new Century Grove "Midnight Review," in rehearsal at the Century Theatre now.

Dave Stamper will sail for Australia shortly to write the music for two reviews which the Taits will produce there.

Bert Feibleman has joined David Belasco's staff and will travel in advance of David Warfield in "The Auctioneer."

Norval Keedwell was fined $25 for speeding on Broadway last week. He was going at the rate of twenty-six miles per hour.

William Danforth is playing the role of the Sergeant of Police this week in "The Pirates of Penzance" at the Park Theatre.

Barney First has secured a divorce from his wife, Irene Victoria Dow, in the courts of Chicago. Disertion is the cause.

Schuyler Greene, co-author of "Very Good Eddie," is now connected with the stock exchange house of Shippee and Rawson.

Sam Southern has come from London to appear in Sir James M. Barrie's "Dear Brutus." **William Gillette** will also appear in the play.

Ben Bellclair has invented a new riding device that will be placed in one of the prominent amusement parks in New York next season.

L. Barton Evans an opera singer, is the father of an eight-pound baby boy. Mrs. Evans was formerly a pianist known as Pauline Hiatt.

Texas Guinan has been engaged by the World Pictures Corporation to play in "The Love Defender" under the direction of Tefft Johnson.

Glenn Burt, a booking manager in the Chicago offices of the United Booking Offices, has recovered from a severe case of Spanish influenza.

Frank Bacon, co-author and playing the title role in "Lightnin'," was the guest of honor last week at a dinner given by the Green Room Club.

Edward Clark, the author of "Not With My Money," now playing at the Thirty-ninth Street Theatre, has written a new last act for the play.

Ciccolini has been engaged by Campanini to appear with the Chicago Opera Company this season, opening in Chicago with Galli-Curci in "La Traviata."

Louise Huff has been seeking an engagement with the overseas theatrical unit. She wants to go over there to entertain the boys behind the trenches.

Ralph Stuart, a member of the Green Room Club, reported among the missing at St. Mihiel, has cabled that he is in a German prison camp and is well.

Roy Murphy, formerly representative for Fuller's Australian circuit in Chicago, left last week for camp. He is an ambulance driver for the Red Cross.

The Seven Honey Boys, after a three weeks' lay-off on account of the influenza, opened last week at Keith's, Boston. They are booked solid until April 1.

Herbert Paus, from whose designs the scenery for "The Betrothal" is being made by Unitt and Wickes, is a poster artist who has been making war cartoons.

Margaret Howard, Helen Kilduff, Sig Bosely, Jack Ross, Rose Morrisey, Oscar White and Mrs. Bessie Knox are all laid up with Spanish influenza in Chicago.

George S. Van, manager of the club department of the Western Vaudeville Managers' Association, is again going about his business after an attack of influenza.

Louis Fisher, leader of the orchestra at Ford's Theatre, will be among the first violins at the opening concert of the Baltimore Symphony Orchestra on Nov. 17.

Horace Pounds, an actor now in the Naval Air Service, has been named as co-respondent in the divorce action brought by Alfred J. de Ropp against Olga May de Ropp.

Harry Rapley, manager of the National Theatre, Washington, has been in New York, visiting his friends here since that theatre was closed on account of the epidemic.

Willie Berger, connected with the Western Vaudeville Managers' Association, will shortly join the army. His brother will accept a position in a Government chemical factory.

Grant A. Martin, formerly well known in stock, is now in the front trenches in France, with Company C, 136 M. G. Battalion, A. P. O. No. 763, American Expeditionary Forces.

George Haswell, the comedian, has returned to the cast of "The Passing Show of 1918," after an absence of two weeks. His illness was due to a wound received in the Boer War.

George Arliss has asked aid in finding Stanley Jefferson, an actor, formerly with a vaudeville act called "The Keystone Trio." He was last heard from in 1916 in Stamford, Conn.

Clark Ross mourns the loss of his father, who died suddenly at his desk in the Customs House on November 1. The deceased was a deputy revenue collector of the Second District.

Al. Nathan, until recently in charge of the Broadway Theatre and later in an advisory capacity at the Holman Theatre, Montreal, is now in full charge of the Symphony Theatre on Broadway.

Vera Meyers, daughter of Jacob Meyers, advertising manager for Klaw & Erlanger, has forsaken the musical comedy field. She is to study at the American Academy of Dramatic Arts this winter.

Babe and Dolly Thornton, Helene Hewitt and Peggy Powers, Ann McCashin, Marion Galloway and Ruth Hansen have secured work in factories where they are taking the places of men during their lay off.

Lois Weber, known in private life as Mrs. Phillips Smalley, broke her arm in two places last week when she fell while buying rugs in a Spokane store. She is in the California Hospital in Los Angeles.

E. Keough, Western manager for the Forster Music Company, is recovering from influenza. Mrs. Keough, who contracted the disease while nursing her husband, is being attended by physicians.

John Nestor, "The Man Off the Ice Wagon," lost his mother, Mrs. Bridget Robinson, Oct. 21. Mrs. Robinson died at the age of 70, and her son came from Detroit to New York to attend the funeral.

Sam Forrest has for several nights been acting the role of the Chief of the Secret Service in "Three Faces East." The role has been regularly played by Frank Sheridan, who was kept away by a slight illness.

Margaret Calvert and her mother have returned from a trip to South Africa, where they stayed for three months.

Iden Payne has returned to his home in New York after an illness of two months following an operation for appendicitis.

Joseph H. Worden, Jr., formerly with the Photoplay magazine, and more recently press agent for Chamberlain Brown, has joined the advertising department of the Spanish edition of the *Vogue* magazine.

William Danforth, the comedian, has been engaged to play the part of the Sergeant of Police in "The Pirates of Penzance," next week's production of the Society of American Singers at the Park Theatre.

Pierre Couderc, a member of the Famous Players Film Company at Fort Lee, and with Barnum & Bailey as a balloonist, has been sent to Fort Hancock. He tried to enlist in the aviation corps but was rejected.

Charles Bennington, the one-legged dancer of Bennington and Scott, has retired from the profession to enter business. He is now connected with The Modern Artificial Limb Company on East Twenty-third street.

Silverman Brothers have sold the Gamble Theatre to Ray H. Muntz. The building, which is comparatively new, can be converted into a store at any time. It is situated on the corner of Fourteenth street and Eleventh avenue.

Walter Sunderkind was in vaudeville eight years ago with Bessie Wynn, and was also a cafe singer in Buffalo and Chicago. Will any one knowing his whereabouts send the information to Madeline Darrel, 7 West avenue, Buffalo.

Elizabeth McKeever was compelled to cancel her road engagement and return to her home in Olean, N. Y., where she is confined with an attack of Spanish influenza and pneumonia. She expects to return to her company in a few weeks.

Arthur Forrest has been engaged to play the part of Don Miguel, the Spanish husband, in Mme. Petrova's new play, "The Eighth Sin," which opens next month. Forrest last played in New York with Alexandra Carlisle in "The Country Cousin."

Edward A. Chanel, former treasurer of the Valentine Theatre, Toledo, Ohio, is in the Knights of Columbus war work. He is stationed at the Great Lakes Naval Training Station. He has charge of the K. of C. building in Camp Boone, one of the detention camps.

Florence Earle, signed last week by the Antipodes Film Corporation, is having trouble about her passports. Her birth certificate was destroyed in the San Francisco earthquake and fire years ago.

Eugene and Willie Howard, Emma Carus, Clark and Verdi, James Clemons and Virginia Fissinger, Frank Fay, Fred and Adele Astaire, Nat Carr, Julia Kelety, Buzzell and Parker, Dorothy Kenton and the **Four Jansleys** appeared at the Sunday concert at the Winter Garden on November 3.

Harry Elias, owner and manager of Elias Imperial Minstrels, is now the advertising manager of the New York Poster Advertising Company, and is also handling advertising for the Orpheum Theatre. If conditions permit, his show which laid off because of the epidemic, will go out again next year.

Misses K. C. Hartman, A. Kelly, L. and J. Walsh, B. Katz, M. Goldhair, A. Hagopian, L. Cawien, E. Kabot, and **Messrs. J. and G. Coonan, G. Jaeger, R. Noyen** and **E. Jones** will produce a minstrel show for "Smokes" for the boys of the New York Signal Corps, on Nov. 20 at the 71st Regiment Armory.

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THE BOY WITH THE SUNNY SMILE IN VAUDEVILLE

IKE F. WILLIAM H.

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Doing the Best They Can for the U. B. O. and Everybody

JOE SHEFTELL'S

8 BLACK DOTS

in "Celebrating Day in Tennessee"

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A NIGHT IN JUNE

A Romantic Musical Fantasy—A Breath from the Land of Dreams.

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A Vaudeville Success

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GEO. W. TOWNSEND

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AN ORIENTAL MUSICAL COMEDY SURPRISE—6 PEOPLE

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Wholesale Laughter Dealers, in an Original, Versatile Comedy Creation,

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TWO CHAUFFEURS

Singing, Dancing and Comedy Direction—HARRY SHEA

JOE JOESY

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JUST THE TWO OF US

FRANK THE AMERICAN PROPAGANDA ACT MICKEY

THORNDIKE AND CURRAN

Comedy and Singing Novelty "Enlisting." 14 Minutes in 1. Special Drop. Direction—Lew Golder

Bert Howard & Elsa Graf

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THE JUGGLER'S DREAM

BOOKED SOLID Direction—EDW. S. KELLER

JOHN K. NEWMAN & CO.

In "Our Boys" Up-to-the-Minute, by Chas. H. Smith

DIRECTION—GENE HUGHES

BILL NELL

WALMSLEY and LEIGHTON

In "SIMP-SON" 14 Minutes of Fun in "One."

CARLO **CASETTA & RYDELL** HELEN

In a Series of Artistic Dances Direction—Paul Durand

NORTHLANE, RIANO AND NORTHLANE

"MODISTE SHOP A LA CABARET" Direction PETE MACK

MARIAN DEAVER

SINGING COMEDIAN IN VAUDEVILLE

DIRECTION—CHAS. BORNHAUPT

DICK **MILLER & VANCE** MURIEL

U. B. O. TIME Direction, LEW GOLDER

DICK **FITZGERALD & CARROLL** JACK

THE LAST OF THE FOUR HUNDRED

VIOLET & LEWIS

COMEDY NOVELTY AERIAL. NEW ACT TO THE EAST

HOUSELEY, NICOLAS & DEEN

IN "HIS LEMON-SINE"

COSTUMES CREATED BY ALVORA

DIRECTION—MR. CHAS. J. FITZPATRICK

VAUDEVILLE BILLS For Next Week

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NEW YORK CITY.

Palace—Eddie Foy—Beatrice Hedford. (Six to come.)

Riverside—Belle Baker—The Gladiators—Mr. & Mrs. Jimmie Barry—American Ace—Hennings & Marks.

Colonial—Burns & Ardine—Ethel Hopkins—Avon Four—Chilson-Ohrman—Green & Parker—The Langdons.

Royal—Nan Halperin—Eddie Leonard Co.—Arnold & Allman—Helen Ware—The Rials—Smilette Sisters—Bryan & Broderick.

Alhambra—Four Mortons—Clara Morton—Al & Fannie Steadman—Morton & Glass—Chas. Grapewin.

BROOKLYN.

Bushwick—Cook & Savo—Seven Honey Boys—Eddie Borden—Kobau Japs—Bostock's Riding School.

Orpheum—Harry Carroll—Chic Sales—Harris & Morey—Watson Sisters—Maester Singers—Jane Courthepe—Lucille Cavanaugh.

BOSTON, MASS.

Keith's—Le Grohs—Robert Swan—Hands Across Sea—Lew & Gene Archer—Wellington Cross—Crosby's Corners.

BUFFALO, N. Y.

Shea's—Leon Errol Co.—Sam Hearn—Walter Fenner Co.—Nolan & Nolan.

BALTIMORE, MD.

Maryland — "Somewhere With Pershing" — Blanche Ring—Muriel Window—Lew Dockstader—Emhs & Alton.

COLUMBUS, OHIO.

Keith's—Howard & Clark Co.—Bob Hall—Helen Jackley—Julia Nash & Co.

CINCINNATI, OHIO.

Keith's—Jean Adair Co.—Frances Kennedy—Gerard's Monkeys—Victor Moore—Rajah—Ben Deeley & Co.—Wilson Aubrey Three—Selbini La Pearl.

CLEVELAND, OHIO.

Keith's—Van & Schenck—Three Rosaires—Whitfield & Ireland—Eddie Ross—Howard's Ponies.

DETROIT, MICH.

Miles—Maude Earl Co.—Burley & Burley—Clinton & Rooney—Lady Alice's Pets—Clifton Crawford—Kranz & La Salle—Paul Le Van & Co.—H. & J. Connolly.

DAYTON, OHIO.

Keith's—Harry Green Co.—Chief Capaulican—Some Bride—Three Daring Sisters—Jessie Standish—S. Gallini Co.—Adams & Griffith.

ERIE, PA.

Keith's—Race & Edge—Four Ankers—Brooks & Power—Garrison Sisters.

GRAND RAPIDS, MICH.

Keith's (First Half)—"Class of '79"—Robbie Gordone—El Cleve—Geo. McFarlane—Dugan & Raymond.

HAMILTON, CAN.

Keith's—Sylvia Clark—Cartmell & Harris—Eugene Emmett.

INDIANAPOLIS, IND.

Keith's—Herman Timberg—Robbins—Ben Byer Co.—Harold Dukane—J. C. Nugent Co.—H. & A. Seymour—The Chadwicks.

LOWELL, MASS.

Keith's—Rae E. Ball—Scott & Kane—Yates & Reed—"Fixing the Furnace"—Violets—Kerslake's Pigs.

LOUISVILLE, KY.

Keith's—"Xmas Club"—Mazie King Co.—McDevitt, Kelly L.—Lee Zarrell Co.—James Cullen—Rooney & Bent—Adrian.

MONTREAL, CAN.

Keith's—Martelle—"Maid of France"—Lillian Shaw—Grey & Byron—Williams & Wolfus—Raymond Wilbert.

NEWARK, N. J.

Palace (Last Half)—Bell Sisters—Alfred Grait—Moran & Wesly—Burns & Wilson—Gus Edwards—Jimmy Lucas—Wellington Cross—Brian & Broderick.

PORTLAND, ORE.

Keith's—Ed Morton—Tozart—Madison & Winchester—Fremont Benton—Musical Hunters—Samoel & Leonard.

PHILADELPHIA, PA.

Keith's — Chris Richards — "Montgomery & Perry"—Minnie Allen & Sister—Valeska Suratt—Bert Baker & Co.—Roode & Frances—"Sports in the Alps"—Crawford & Broderick—Ruth Roye.

PROVIDENCE, R. I.

Keith's—Valerie Bergere—Parsons & Irwin—Scotch Lads & Lassies—Bowers, Walters & Co.—Irene Trevett—Belgium Trio—"Four of Us"—The Stantons—Maestre Co.

PITTSBURGH, PA.

Keith's—Four Haley Sisters—Joe Cook—Lee & Cranston—Lillian Russell.

ROCHESTER, N. Y.

Keith's—McIntosh & Maids—Jones & Greenlee—Clara Howard—Hyams & McIntyre—Four Readings—Maurice Burkhart—Jackson & Cassidy.

TORONTO, CAN.

Keith's—Collins & Hart—McKay & Ardine—Stan Stanley Three—Gaspar & Sinclair—Herbert Clifton—Nitta-Jo.

TOLEDO, OHIO.

Keith's—"The Reunion"—Lillian Fitzgerald—Marshall Montgomery—The Geralds—Dooley & Sales.

WASHINGTON, D. C.

Keith's—Josie O'Meers—De Leon & Davies—Andrew Mack—Gertrude Hoffman—Gardner & Hartman.

YOUNGSTOWN, OHIO.

Keith's—"The Weaker One"—Lorner Girls.

ORPHEUM CIRCUIT

CALGARY, CAN.

Orpheum—Christie McDonald—Miller & Penfold—Paul Decker & Co.—Margaret Farrell—Reno—Zuder Bros.—Rodriguez Bros.

DULUTH, MINN.

Orpheum—"The Sea Wolf"—Gordon & Kern—Levitation—Moran & Mack—Gliding O'Mearas—Equilli Bros.—Gilbert & Friedland.

DENVER, COLO.

Orpheum—Mack & Lockwood—Rev. Frank Gorman—"Girl on Magazine"—Leipzig—Emerson & Baldwin—Lasova & Gilmore.

DES MOINES, IA.

Orpheum—Robert T. Haines—Dooley & Nelson—Maria Lo—Conlin & Glass—Amoros Sisters—Cervo—Columbia & Victor.

KANSAS CITY, MO.

Orpheum—"Rubeville"—Wilfred Clark & Co.—The Leightons—Florence Tempest & Co.—Sandy Shaw—Gautier's Toy Shop—Alla Mask Ova & Ballet.

LOS ANGELES, CAL.

Orpheum—Albertina Rasch—Yvette & Saranoff—Imhoff, Conn & Corinne—Mme. Doree's Celebrities—Leightners & Alexander.

LINCOLN, NEB.

Orpheum—Flanagan & Edwards—Mellette Sisters—Fisher, Hawley & Co.—Heras & Preston—Clark & Bergman—Eddie Foyer.

MINNEAPOLIS, MINN.

Orpheum—Mlle. Dazie—Fern & Davis—Harris & Manion—Courtney Sisters—Archie & Gertie Falls—Cecil Cunningham—The Blands.

NEW ORLEANS, LA.

Orpheum—Derwent Hall Caine—Milt Collins—Libonati—Lew Madden & Co.—Irene & Bobby Smith.

OAKLAND, CAL.

Orpheum—Walter C. Kelly—Gallagher & Rolley—Helen Gleason & Co.—Jas. C. Morton & Co.—Officer Vokes & Don—Florenz Duo—Frisco.

OMAHA, NEB.

Orpheum—De Haven & Parker—Mrs. Thos. Whiffen—Tracey & McBride—Shaw & Campbell—Kitaro Trio—Bessie Clifford—Lou Holtz.

PORTLAND, ORE.

Orpheum—Bennett & Richards—"Petticoats"—Lambert & Ball—Merian's Dogs—Kathryn Murray—Dale & Burch—"Artistic Treat."

ST. PAUL, MINN.

Orpheum—Carl Jorn—Ota Gygi & Maryon Vadie—Milton & De Long Sisters—Le Maire & Crouch—Keane & White—Tasma Trio—"Somewhere in France."

SACRAMENTO, STOCKTON, FRISCO, CAL.

Orpheum—"Married by Wireless"—Misses Campbell—Prosper & Maret—Al Herman—Dickinson & Deagon—Smith & Austin.

SAN FRANCISCO, CAL.

Orpheum—"All for Democracy"—Helen Trix & Sister—Walter Brower—Burt Earl—Ford Sisters—Mr. & Mrs. Gordon Wilde—Amoros & Jeanette—Eva Tanguay—Sylvia Loyal & Partner.

SEATTLE, WASH.

Orpheum—Gus Edward's Revue—Swor & Avey—Page, Hack & Mack—Henry B. Toomer & Co.—H. & C. Ellsworth—Wallace Galvin.

SALT LAKE CITY, UTAH.

Orpheum—Ruth St. Denis—Whipple Huston & Co.—Pistel & Cushing—Australian Creightons—Albert Vertchamp—Three O'Gorman Girls—Georgali's Trio.

VANCOUVER, CAN.

Orpheum—"For Pity's Sake"—Futuristic Revue—Fox & Ingraham—Joe Browning—Laughlin & West—Jack & Kitty Demaco—Osaki & Taki.

WINNIPEG, CAN.

Orpheum—Grace LaDue—Olive, Priscoe & Rauth—Santos & Hayes—Herman & Shirley—"Efficiency"—Barr Twins.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—McMahon Sisters—Harvey DeCora Trio—Arthur Lloyd—"Miss America"—Allen & Avitt—George L. Graves & Co.—Bobbe & Nelson—Wolgast & Girlie. (Last Half)—Bandy & Fields—Seymour & Seymour—Winifred Gilrain & Co.—Nanon—"Honor Thy Children"—Corbett, Sheppard & Dunne—Oxford Trio.

Boulevard (First Half)—Three Rinabi Sisters—Nanon—Doris Hardy & Co.—Wilton & Francis. (Last Half)—Belle & Wood—Billy DeVere—Harry Mason & Co.—Wilkins & Wilkins.

Avenue B (First Half)—Scamp & Scamp—Lew Wilson—Tom Davies & Co.—Edah Deldridge Trio. (Last Half)—Busse's Dogs—Beth Challiss—"In Wrong."

Greeley Square (First Half)—Copes & Snow—Dae & Neville—Buddy Walker—Kinkaid Kilties. (Last Half)—George & Lilly Garden—Rosalie Archer—Dan Rose & Co.—Bobbe & Nelson—Flotos.

Delancey Street (First Half)—Bardy & Fields—Mack & Lee—O'Brien Havel & Co.—Cook & Lorenz—Oxford Trio. (Last Half)—Olive May—Creamer, Barton & Sparling—Venetian Gypsies—Smith & Troy—George & May LeFevre.

Lincoln Square (First Half)—Frank & Clara LaTour—Grundy & Young—Anderson & Burt—Jimmy Lyons—Anna Chandler. (Last Half)—Capes & Snow—Doris Hardy & Co.—Fagg & White—Anna Chandler.

National (First Half)—Russell & DeWitt—Olive May—George Randall & Co.—Clark & Verdi. (Last Half)—Frawley & West—McMahon Sisters—"Sherman Was Wrong"—Cook & Lorenz—Chiaroscope.

Orpheum (First Half)—Creamer, Barton & Sparling—Nai Tai Tai—Seymour & Seymour—"Crawford's Fashion Show." (Last Half)—Melva Sisters—Arthur Lloyd—Grindell & Esther—Clark & Verdi—Dae & Neville—Frank LeDent & Co.

Victoria (First Half)—Belle & Wood—Scott & Christie—Sam J. Harris—Venetian Gypsies—Quigley & Fitzgerald. (Last Half)—Wolgast & Girlie—Harvey DeVora Trio—Anderson & Burt—Buddy Walker—"Crawford's Fashion Show."

BROOKLYN.

Metropolitan (First Half)—George & May LeFevre—Grindell & Esther—"Honor Thy Children"—Corbett, Sheppard & Dunne. (Last Half)—Sher-

(Continued on Page 33)

"SING, SING SOME MORE"

The above is a line in the chorus and the verdict of the audience.

SINGAPORE

By GILBERT & FRIEDLAND

IT'S A RAG—IF *"YOU"* SAY SO.
IT'S A BALLAD—IF *"YOU"* SAY SO.
AND WHAT A "DANCE" AND "INSTRUMENTAL"—
"WE'LL SAY SO."

FOR "WAR OR PEACE" TIMES.

WHILE YOU'RE AWAY

BY THE WRITERS OF "ARE YOU FROM HEAVEN"

CONCEDED TO BE THE BEST STAGE BALLAD AND APPLAUSE GETTER IN RECENT YEARS.

SPEAKING OF BALLADS, HERE'S A DELIGHTFUL ONE

SANTA-ROSA ROSE

JEFF BRANEN and LYONS & YOSCO gave us this sure "hit."

THE "JAZZIEST" KIND OF A "JAZZ" SONG

I'M SATISFIED TO STEP ASIDE

By GILBERT and DONALDSON

'FRISCO AND LOS ANGELES, THE HOME OF JAZZLAND, HAS PUT ITS STAMP OF APPROVAL ON IT

GILBERT & FRIEDLAND, Inc.

232 W. 46th Street New York City

MAXWELL SILVER, General Manager

CHICAGO
WILLIE HOROWITZ
119 N. Clark St.
Grand Opera House Bldg.

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LOS ANGELES
JOHN COOPER
Melody Shop

RE-UNITED

JOSEPH K. WILL H.

WATSON and COHAN

Conceded by everyone as the best team of laugh makers in Burlesque

WITH BARNEY GERARD'S "GIRLS DE LOOKS" MINER'S, BRONX, THIS WEEK

P. S.—Opened at Hartford to Immediate Success

VIVIAN LAWRENCE

Volcanic Soubrette. Featured with the Pennant Winners' Show.

SPEED, CLASS AND PERSONALITY OLYMPIC, NEW YORK, THIS WEEK

STARS OF BURLESQUE

SUE STEAD
SINGING, WHISTLING COMEDIENNE

FRANK LUCY
STRAIGHT — MOLLIE WILLIAMS GREATEST SHOW

MAE MILLS
THE RAZZ JAZZ GIRL — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

CLYDE J. BATES SUM BUM
PRINCIPAL COMEDIAN — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

ETHEL DEVEAUX
SOUBRETTE — MINSKY'S NATIONAL WINTER GARDEN

HARRY A. DUNCAN
COMEDY ECCENTRIC — IRWIN'S BIG SHOW

MABELLE COURTNEY
BEST PRIMA DONNA ON THE COLUMBIA CIRCUIT
BARNEY GERARD'S FOLLIES OF THE DAY

GATTY JONES
JUVENILE—PENNANT WINNERS. Direction—CHAMBERLAIN BROWN

MABEL LE MONAIER
WITH BARNEY GERARD'S FOLLIES OF THE DAY
ECCENTRIC SOUBRETTE — JOE HOWARD STOCK COMPANY

RALPH (Slim) WORDLEY
Out of Pictures, Into Burlesque — Irwin's Big Show

FASHION PLATE PAIR

BENTON and CLARKE
STRAIGHT AND ECCENTRIC COMEDIENNE — JOLLY GIRLS CO.

ANITA MAE SINGING SENSATION
Pimma Donna with Simonds & Lake's Auto Girls Management—WALTER MEYERS

RUTH HASTINGS
PRIMA DONNA — MOLLIE WILLIAMS' GREATEST SHOW
DIRECTION—ROEHM AND RICHARDS

EDDIE DALE
Featured Comedian—Bernstein's and Levy's Beauty Review—Seventh Season

SEYMOUR JAMES
"KLASSY KOLORED KID"
Ever See E. M. Dance — SIMONDS & LAKE'S AUTO GIRLS

GERTRUDE LYNCH
The Tanguay of Burlesque — With B. F. Kahn Union Square Stock Co.

DOLLY BENFIELD
SOUBRETTE — MAX SPIEGEL'S SOCIAL FOLLIES

GEORGE SLOCUM
DOING MY TRAMP — WITH ED RUSH'S PARIS BY NIGHT
DIRECTION—ROEHM & RICHARDS

L. WILLIAM PITZER
STRAIGHT MAN "DE LUXE"

RUTH BARBOUR
SOUBRETTE. — IRWIN'S MAJESTICS

BILLY CLARK
Juvenile Straight. With Chas. Robinson's Parisian Flirts. Going Over.

LESTER DORR
Eccentric Nut Juvenile — Sam Howe's "Butterflies of Broadway"

FRED SEGAL
BRAND NEW ECCENTRIC COMIC. Direction, IKE WEBER. PARISIAN FLIRTS

THE "AUTO GIRLS" HAS BEEN CHANGED SINCE SEEN AT STAR

The "Auto Girls," which has been changed some during the last week, was a much improved show when seen at the Olympic Saturday afternoon.

Billy Wild, when last seen around here, was with the Ben Welch Show. He is the principal comedian with this attraction and is doing very well. His eccentric "Dutch" pleases and his peculiar style of work goes over. He had considerable trouble, at times, when at the Star, in getting some of his material over for the proper results, due principally to the fact that he did not have proper support. This condition has now been rectified, as Jim McCauley is now in the cast doing a fast "rube," making a strong addition to the show. McCauley is fast and works with Wild in such a manner that the latter's work is now seen at its full value.

Jimmy Lake has dropped comedy this season and is again doing straight. He stands out like a diamond in the cast of men and works unusually hard to put his scenes and bits over. He is a corking good straight, knows the art of "feeding" a comedian, is fast, a fine talker and a classy dresser.

McCauley is doing a "rube" and, although it was his first show, he worked easily and had no trouble getting over.

Billy Hallman is the third comic, doing a sort of a "hick" role. He is a slow worker. Hallman should not take himself so seriously, as he seems a bit over anxious to get his lines over.

Carol Sherwood, known in past seasons as Carol Schroeder, is an attractive looking soubrette with an abundance of personality that simply bubbles over. Miss Sherwood is good in scenes, reads her lines creditably and has her share of the numbers. She wears many dresses of excellent taste and design.

Anita Mac, a new prima donna, easily made good. She has a fine voice, renders her numbers well and makes a good appearance. Miss Mae reads lines nicely and wears pretty gowns. She could be given more to do.

Caprice is the ingenue. She had just opened and seemed a little nervous, possibly because it was her first show.

Seymour James, a colored performer, is another bright spot in the show. While not having much to do in the line of comedy, he handles himself like a performer. James offers a specialty which goes over big and we are yet to see any dancer at the Olympic who can equal him. He simply makes them rave and then some. He can also put a number over.

The "what not" bit was good for laughs, as done by Wild and Lake.

Wild and Miss Sherwood also worked the "bench" scene up well.

An acordeon specialty which took well was offered by Pasquale.

The specialty which Miss Mae offered more than pleased. She delivered her numbers exceptionally well.

The "joyous water" bit was funny, as done by Wild, McCauley, Hallman and James. There are several more scenes and bits that are good and will work out to advantage when the show gets set with the new people. It's a good entertainment. SID.

BURLESQUE NEWS

(Continued from page 15 and on 27)

FRANK MANNY

HUNTER—KOLER

FEATURED DOING DUTCH

WITH BEST SHOW IN TOWN. COLUMBIA, NEW YORK, THIS WEEK.

DIRECTION JAMES E. COOPER, CASINO, BROOKLYN, NEXT WEEK.

DAINTY, DASHING KANSAS CYCLONE **DOT BARNETTE** FROLICS OF THE NITE

STARS OF BURLESQUE

JIMMIE HILBERT
Doing Straight — With Frolics of the Nite
STAR, BROOKLYN, THIS WEEK

JACK ORMSBY
ECCENTRIC — Direction—ROEHM AND RICHARDS — TRAIL HITTERS

PHIL OTT
"THE ONLY ONE" — EN ROUTE — THE BOSTONIANS

EDWARD LAMBERT
The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

BABE WELLINGTON
SOUBRETTE—Irresistable Bunch o' Nerves B. F. KAHN, UNION SQUARE STOCK COMPANY

Al. MARTIN and LEE Lottie
FEATURED COMEDIAN — INGENUE-SOUBRETTE
JOLLY GIRLS 1917-18-19-20

CHAS. J. BURKHARDT
The Man with the Funny Slide — Featured with Hughie Bernard's Americans
BACK IN BURLESQUE — THANKS FOR ALL WELL WISHES

ANDY HARER
THE SINGING LEADER
With Barney Gerard's Follies of the Day. Re-engaged 1919-20

ALTIE MASON
PRIMA DONNA, Care CLIPPER

MARGIE WINTERS
DOING FINE — WITH "BEST SHOW IN TOWN"

BENNIE FREEDMAN
INGENUE — FROLICS OF THE NITE

BLANCHE NADEAU
INGENUE WITH THE OPERATIC VOICE — WITH FROLICS OF THE NITE

AL. S. SMITH
Doing a few characters and a Yodle. — With "Follies of the Day"

MARIE BAKER
SORREL TOP—BLAZING THE WAY WITH "TRAIL HITTERS"

BERT BERNARD
With Stone and Pillard "Social Maids," working opposite Geo. Stone

BILLY BENDON
DOING STRAIGHT — MAX SPIEGEL'S SOCIAL FOLLIES

HALLIE RANDOLPH
Prima Donna—Chas. Robinson's Parisian Flirts—Direction, IKE WEBER

WILLIAM GROSS
WITH DIXON'S "BIG REVIEW"

LETTIE BOLLES
SOUBRETTE — DIXON'S BIG REVIEW

LOOK WHO'S HERE!

BEN HOLMES · IRVING GEAR

MAKING 'EM LAUGH WITH

"The Frolics of the Nite"

STAR, BROOKLYN, THIS WEEK — OLYMPIC, NEW YORK, NEXT WEEK

"WEAZLE OUT! I'M IN!"

STARS OF BURLESQUE

With Pennant Winners **LEW LEDERER**

PRIMA DONNA HIP HIP HOORAY GIRLS — **HELEN McCLAIN** — FORMERLY HELEN VREELAND

STRAIGHT MAN EXTRAORDINARY — **JACK E. RICE** — Direction—IKE WEBER PENNANT WINNERS

ECCENTRIC INGENUE — **SADIE ROSE** — SIM WILLIAMS GIRLS FROM JOYLAND

PRIMA DONNA OF QUALITY — **BETTY POWERS** — MAX SPIEGEL'S CHEER UP AMERICA

FEATURED PRIMA DONNA — **ADA LUM** — BERNSTEIN and LEVEY'S BEAUTY REVUE DIRECTION—ROEHM AND RICHARDS

GLADYS SEARS — Going Over Seas soon with the Overthere Theatre League

VERSATILE SOUBRETTE ECCENTRIC COMEDY — **GREENWOOD and NELSON** — WITH HENRY DIXON'S BIG REVIEW

PRINCIPAL COMEDIAN SECOND SEASON — **HARRY SEYON** — MAX SPIEGEL'S SOCIAL FOLLIES

THE GOLDEN VENUS — **LUCILLE AMES** — MAX SPIEGEL'S "CHEER UP, AMERICA" DIRECTION—ROEHM AND RICHARDS

NEW COMEDIANS IN BURLESQUE AND A BIG HIT — RAY **READ and BURNS** CHAS. — I. M. WEINGARTEN'S STAR AND GARTER SHOW

DIRECTION—ROEHM & RICHARDS

SOUBRETTE BOSTONIANS — **GRACE HOWARD** — DIRECTION IKE WEBER

MARCUS MUSICAL COMEDY COMPANY — **MIKE SACKS** — SEVENTH SEASON AS PRINCIPAL COMEDIAN

FEATURED COMEDIAN — **BILLY WILD** — SYMONDS and LAKE'S AUTO GIRLS

BURLESQUE NEWS

(Continued from pages 15 and 25)

"PENNANT WINNERS" WELL PUT ON BY J. W. WHITEHEAD

John W. Whitehead's "Pennant Winners," a new show working on Charlie Taylor's franchise, was the attraction at the Star last week. It is a lively show with a lot of good comedy.

Whitehead has a fine cast headed by Lew Lederer, Walter Parker and Vivian Lawrence. Lederer is doing a "Dutch" comedy that is a distinct hit. He portrays the character well. His dialect is also good and he has an excellent makeup. Lederer works easily and has no trouble in getting laughs. He is also a good tumbler, taking a number of bumps and falls in several scenes. He is an asset to the show.

Walter Parker, known as "Finnegan," is a fast little Irishman who keeps things hustling throughout the performance. He works well and teams nicely with Lederer. His style of work fits in the show and he never stops working until the fall of the curtain.

Jimmie Parelle is doing third comedy, portraying a Hebrew role, and gets it over. He was in a number of bits in which he held up his end.

Jack Rice, a convincing "straight," is one of the classiest boys we have seen at this house so far this season. Rice is a neat looking fellow who can talk and "feed" the comedians for plenty of laughs. He dresses well and did much to help get the comedy over.

Gatty Jones does his work neatly and cleverly. He is a juvenile "straight" and about the best we have seen around here in some time. He talks well, can dance, has a good singing voice and a fine wardrobe.

Bert Lester is doing bits. He was in several scenes in which he handled himself satisfactorily.

Vivian Lawrence, a bright vivacious, dainty soubrette put her numbers over for many encores. Miss Lawrence is a good all around soubrette. She can read lines well also. She can dance, is shapely, has pretty dresses and can put over songs.

Olive Morgan, a clean cut prima donna, acquitted herself very nicely in her numbers and with her lines. She has a rather attractive figure, looks well in tights and displays gowns that are rich looking.

Another good woman is Olive Christian, the ingenue, who is endowed with one of those natural voices that is just suited for "jazz" and "coon" numbers. Of a brunette type and southern beauty and with no end of personality, Miss Christian, who is new to burlesque, easily registered success last Thursday night. Her costumes are pretty and worn with good taste.

The "kiss" bit went over well, as done by Parelle and Miss Lawrence, as did the "laughing" bit by Lederer, Parker and Rice.

The "sample" bit, in which Miss Lawrence acted as a salewoman, displaying her wares of lingerie to Lederer, Parker and Parella, was good for laughs.

The "collection" bit was funny, as done by Lederer, Parker, Rice and Parcelle.

The "machine" bit got over well. It was done by Parker, Lederer, Parelle, Rice, Jones and a chorus girl.

Jones, Lederer, Parker, Rice, Parelle and the Misses Morgan and Christian put the "stolen plans" bit over strongly.

The banjo number, led by Jones and Miss Lawrence, in which all the chorus girls played on banjos, was one of the musical hits of the show.

Jones and Miss Lawrence offered a corking good singing and eccentric dancing specialty which was well appreciated by the audience. They are both great dancers.

Miss Christian's specialty was well received. She offered one number and sure knew how to put it over.

The "camera" bit was amusing. It was put over by Lederer, Parker, Jones and Miss Lawrence.

The "bell" bit pleased. Lederer, Rice, Parker and Miss Morgan worked in it.

Lederer, Parker, Rice and Parelle were funny in the comedy quartette, which took well.

The "guessing number board" bit was done by Parker, Lederer and Rice. It worked out well and the way the boys do it got them plenty of laughs.

Whitehead has costumed his chorus nicely, the various sets are bright and of a novel design. He has scenery that is pleasing to the eye. His lady principals are all elaborately costumed.

There is also an electric runway which is used many times throughout the performance.

Whitehead has a good show, fine cast, good looking chorus and pretty production. SID.

HILL SIGNS WILLIAMS

Grif Williams has signed with Gus Hill as business manager of the number one "Mutt and Jeff" company. He opened in Albany Nov. 1. S. H. Miller will be musical director.

HERENDEN CHANGES JOBS

BOSTON, Mass., Nov. 3.—Al. Herenden is now the treasurer of the Castle Square Theatre, this city. He had been with Charles Waldron at the Casino for the last seventeen years, but resigned last week.

BURLESQUE NOTES

Jack Dempsey has closed with the "Trail Hitters."

Lester Pike joined Fred Irwin's Big Show at the Majestic, Jersey City, last Saturday.

Eddie Lloyd has been booked by Ike Weber with the Ben Welsh Show. He replaces Jack Barton.

"Whity" Brower, last season straight man of Sim Williams' "Girls from Joyland," is in the Aero Service in France. Johnny Barry is in the same company.

Robert Irwin, the two-year-old son of Fred Irwin, of the Star Theatre, Brooklyn, is recovering from an attack of gangrene at the Long Island College Hospital, where he was successfully operated on several weeks ago.

B. F. KAHN'S UNION SQUARE THEATRE
STOCK BURLESQUE
With All Star Cast
BILLY (GROGAN) SPENCER — FRANK MACKEY
JAS. X. FRANCIS — BRAD SUTTON
LOUISE PEARSON — LORRAINE
BABE WELLINGTON — GERTRUDE LYNCH
AND
BIG BEAUTY CHORUS
Address all communications to B. F. Kahn.

ALAMAC THEATRICAL HOTEL
Formerly the New Regent
JOS. T. WEISMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

THE BRISTOL HOTEL
ROCHESTER, N. Y.
W. T. Hassett, Prop. European Plan. Special Rates to the Profession

WANTED
For DAUPHINE THEATRE, New Orleans
LEW ROSE, Manager
OPENING NOVEMBER 17
PRINCIPALS IN ALL LINES
Long Season for Good Chorus Girls. Good Salaries. Fares Paid to New Orleans. Write or call. LOU. REDELSHEIMER, 802 Columbia Theatre Building, NEW YORK.

STARS OF BURLESQUE

SAMUEL KLINE
Singing and Dancing Straight — Rube Bernstein's Follies of Pleasure

At Liberty—JACK JOELL
Character Comedian and Producer. — Sec ROEHM & RICHARDS

CARRIE FINNELL
SOUBRETTE — JOE HOWARD STOCK COMPANY

BABE HEALY
LITTLE NUT SOUBRETTE — JOE HOWARD STOCK CO.

EMMA KOHLER
VOICE, FORM AND CLASS
PRIMA DONNA — JOE HOWARD STOCK CO.

ALFARETTA SYMONDS
SOUBRETTE — IRWIN'S BIG SHOW

JOE DOLAN
Doing Straight for a Real Comedian—Billy Gilbert, and Girls from Joyland

MANNY BESSER
In Hebrew — Direction—Ike Weber — Max Spiegel's Social Follies

JIMMIE PARELLE
DOING HEBREW — PENNANT WINNERS
I HAVE REJOINED COMPANY AFTER FOUR WEEKS AT CAMP GRANT—DISCHARGED

OLIVE CHRISTIAN
INGENUE — Coon Shouter — PENNANT WINNERS

OLIVE MORGAN
PRIMA DONNA — PENNANT WINNERS

EVA LEWIS
SUNBEAM SOUBRETTE — PETE CLARK'S "OH, GIRL" CO.
DIRECTION—ROEHM AND RICHARDS

FLORENCE WHITFORD
SOUBRETTE — RUBE BERNSTEIN'S BEAUTY REVUE

BASIL BUCK
SUCCESSFUL STRAIGHT — SAM HOWE'S SHOW

ELSIE BRANDON
INGENUE—SOUBRETTE { Direction IKE WEBER } MINSKY'S NATIONAL WINTER GARDEN

HENRY JINES
FLASH OF THE SUNNY SOUTH (GANG) — "Hip, Hip, Hooray Girls"

STARS OF BURLESQUE

ROSCOE AILS

ORIGINATOR ONE-FOOTED SLIDE
Fred Irwin's Big Laugh with Majestics

HARRY J. CONLEY

PRINCIPAL COMEDIAN — FRED IRWIN'S BIG SHOW
SEASON 1918-1919

JIM HORTON

The Straight Man With a Real Singing Voice — INNOCENT MAIDS

VIOLET BUCKLEY

Ingenue Prima Donna — Third Season with Tom Sullivan's Monte Carlo Girls

BABE LAVETTE

Soubrette—Girls from the Follies. Direction—Roehm and Richards

HELEN ADAIR

Ingenue—Joe Howard Stock Co.

MAE BARLOWE

PRIMA DONNA — GIRLS FROM THE FOLLIES

MAYBELLE GIBSON

PRIMA DONNA — AL REEVES SHOW

HELEN ANDREWS

SOUBRETTE——BLUE BIRDS

MABEL MORTON

INGENUE — PAT WHITE GAIETY GIRLS

ANNA ARMSTRONG

INGENUE — GIRLS FROM THE FOLLIES

JOE DAVIS AND ROSS KATHERIN

STRAIGHT — PRIMA DONNA
That Entertaining Pair — Joe Howard Stock Co.

MEYER GORDON

CLASSY SINGING AND DANCING—JUVENILE — JOLLY GIRLS

NORMA JEROME

PRIMA DONNA — LIBERTY GIRLS

CHAS. "RUBE" DAVIS

THE SMILING TRAMP

BROWN'S DOGS

DIRECTION MR. MILLER

BEN DUVAL AND LEE SAM

CAUGHT BY SURPRISE — IN VAUDEVILLE

FOUR BEULAH BELLES

A BOUQUET OF SONGS — Direction—PETE MACK

HARRY J. HOLLIS | ALICE GUILMETTE

STRAIGHT — PRIMA DONNA
With Harry Hastings Big Show and Dan Coleman

PEGGY BRAUNA

PRIMA DONNA — IRWIN'S MAJESTICS

IDA BLANCHARD

PRIMA DONNA INGENUE — MILE-A-MINUTE GIRLS

CLAUS & RADCLIFF

Successful—Returned to the Fold
ECCENTRIC — MILE-A-MINUTE GIRLS

Chas a Figg.

"Girls of U.S.A." 1917-18-19

Direction JOE HURTIG

NAT FARNUM | JACKIE NELSON

THE YIDDISH COMIC — THE PETITE SOUBRETTE
DIRECTION—ROEHM & RICHARDS

MAY BERNHARDT

COMEDIENNE — With Chas. Robinson's Parisian Flirts

FANNIE ALBRIGHT

Soubrette—Joe Howard Stock Co.

MITTY DEVERE

GRAND ARMY "TAD" — INNOCENT MAIDS
DIRECTION—ROEHM & RICHARDS

THELMA SEAVELLE

THE HURRICANE SOUBRETTE — 2d Season with "Hip, Hip, Hooray Girls"

KITTY WARREN

TOM BOY SOUBRETTE — TOM SULLIVAN'S MONTE CARLO GIRLS

SARAH HYATT

Featured Prima Donna — Tom Sullivan's Monte Carlo Girls

EARL HALL

DOING STRAIGHT — WITH TOM SULLIVAN'S MONTE CARLO GIRLS

SONNY LAWRENCE

Still Singing and Putting Them Over — With Star and Garter Show

FRANCES CORNELL

PRIMA DONNA — WITH STROUSE & FRANKLYN'S "PIRATES"

ANNETTE LA ROCHELLE

PRIMA DONNA — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

JANNELL JANIS

VERSATILE SOUBRETTE — JOLLY GIRLS

BABE DE PALMER

SOUBRETTE — STAR AND GARTER SHOW

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"An Ideal Husband"—Comedy, New York City, indef.
"Business Before Pleasure"—Wilbur, Boston, indef.
"The Better 'Ole"—Greenwich, New York City, indef.
"Be Calm Camella"—Booth, New York City, indef.
"Big Chance, The"—(Mary Nash)—48th St., New York City, indef.
"Bringing Up Father Co." (John Persall, Mgr.)—Sherbrooke, Vt., 11; St. Johnsbury, 12; White River, 13; Claremont, 14.
"By Pidgeon Post"—Broad St., Philadelphia, 11; indef.
"Cure for Curables"—Studebaker, Chicago, indef.
"Crowded Hour, The"—Wood's, Chicago, indef.
"Chu Chin Chow"—Shubert, Boston, Mass., indef.
"Chinese Puzzle"—Copley Square, Boston, indef.
"Canary, The" (Julia Sanderson & Jos. Cawthorne)—Globe, New York City, indef.
"Charle's Aunt"—Jacksonville, Fla., 8; Waycross, Ga., 9; Tifton, Ga., 11; Fitzgerald, 12; Hawkensville, 13; Americus, 14.
"Copperhead, The" (With Lionel Barrymore)—Lyric, Philaledphia, 11; indef.
"Daddies"—Belasco, New York City, indef.
"Everything"—Hippodrome, New York City, indef.
"Eyes of Youth" (With Aloma Tell)—Adelphi, Philadelphia, indef.
"Eyes of Youth" (With Mabel Brownell)—Auditorium, Baltimore, Md., 4-9.
"Freckles"—Parkersburg, W. Va., 8; St. Marys, 9; Bellaire, O., 12; Moundville, W. Va., 13; Fairmont, W. Va., 15.
"Friendly Enemies"—Hudson, New York City, indef.
"Fiddlers Three"—Cort, New York City, indef.
"Forever After"—Central, New York City, indef.
"Freedom" (Lee Shubert and Julie Opp Faversham, Mgrs.)—Century New York City, indef.
"Friendly Enemies" (With Lew Fields)—Park Square, Boston, Mass., indef.
"Furs & Frills" (With Richard Carle)—Guelph, 7; London, 8-9; Stratford, 11; Woodstock, 12; Chatham, 13; Port Huron, Mich., 14; Saginaw, 15.
"Flo Flo"—Illinois, Chicago, indef.
"Girl Behind the Gun, The"—New Amsterdam, New York City, indef.
"Going Up"—Colonial, Boston, indef.
"Head Over Heels"—Cohan, New York City, indef.
Hodge, Wm.—Studebaker, Chicago, indef.
"Hitchy Koo" (With Raymond Hitchcock)—Forrest, Philadelphia, 11, indef.
"Happiness" (With Laurette Taylor)—Powers', Chicago, 4-16.
"Honor of the Family, The" (With Otis Skinner)—Hollis, Boston, 4-16.
"I. O. U."—Belmont, New York City, indef.
"Information, Please"—Selwyn, New York City, indef.
"Jack o' Lantern"—Colonial, Chicago, indef.
"Lombardi, Ltd."—Court, Chicago, indef.
"Leave It to Jane"—Chestnut St. O. H., Philadelphia, 4-9.
"Lightnin'"—Gayety, New York City, indef.
"Ladies First" (With Nora Bayes)—Broadhurst, New York City, indef.
"Little Simplicity"—Astor, New York City, indef.
"Little Brother, The"—Princess, Chicago, indef.
"Little Teacher, The" (With Mary Ryan)—National, Washington, D. C., 4-9; Nixon, Pittsburgh, 11-16.
"Long Dash, The"—39th St., indef.
"Man They Left Behind, The"—Howard, Washington, D. C., 4-9.
"Matinee Hero, The"—Vanderbilt, New York City, indef.
"Mutt and Jeff in the Woolly West" (Joe Pettingill, Mgr.)—Saranac Lake, N. Y., 6; Malone, 7; Potsdam, 8; Messina, 9.
"Mutt and Jeff in the Woolly West" (Billy Barry, Mgr.)—Hagerstown, Md., 6; Lynchburg, Va., 9.
Maude, Cyril—Empire Theatre, New York City, indef.
Mantell, Robert B.—44th St., New York City, indef.
"Masquerader, The" (With Guy Bates Post)—Lyric, Philadelphia, 4-9.
"Maytime"—Shubert, Philadelphia, indef.
"Melting of Molly"—Shubert-Belasco, Washington, D. C., 4-9; Alvin, Pittsburgh, 11-16.
"Maytime"—Majestic, Boston, indef.
"Nancy Lee"—Loew's 7th Ave., New York City, 4-9.
"Nothing But Lies"—Longacre, New York City, indef.
Opera Comique—Park, New York City, indef.
"Off Chance, The" (Ethel Barrymore)—Broad St., Philadelphia, 4-9.
"Polly With a Past"—Standard, New York City, 4-9.
"Passing Show"—Winter Garden, New York City, indef.
"Perkins"—Henry Miller's, New York City, indef.
"Peter's Mother"—Playhouse, New York City, indef.
"Parlor, Bedroom and Bath"—Shubert-Riviera, New York City, 4-9.
"Prince There Was, A" (Robert Hilliard)—Garrick, Philadelphia, indef.
"Redemption"—Plymouth, New York City, indef.
"Rainbow Girl"—Illinois, Chicago, indef.
"Rock-a-Bye Baby"—Garrick, Chicago, indef.
"The Riddle Woman"—Harris, New York City, indef.
Rock & White—LaSalle, Chicago, 11; indef.
"Rotters, The"—Playhouse, Chicago, indef.
"Sinbad"—Casino, New York City, indef.
"Seven Days' Leave"—Garrick, Chicago.
"Saving Grace, The"—Empire, New York City, indef.
"Sleeping Partners"—Bijou, New York City, indef.
"Something"—Shubert, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"Stitch in Time, A"—Fulton, New York City, indef.
"Seventeen"—Plymouth, Boston, indef.
"She Took a Chance"—A. of M., Balto, Md., 4-9.
"She Walked in Her Sleep"—Ford's, Baltimore, Md., 11-16.
Sam Carlos Opera Co.—Alvin, Pittsburgh, 4-9.
"Twin Beds"—Olympic, Chicago, indef.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Cohan & Harris Theatre, New York City, indef.
"Tailor Made Man"—Grand, Chicago, indef.
"Three Faces East"—Olympic, Chicago, indef.
"Ten Nights In a Barroom"—Lexington, New York City, 4-9.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger Rose"—Tremont, Boston, indef.
Thurston—Howard, Rochester, N. Y., 4-9.
"Under Orders"—Eltinge, New York City, indef.
"Unknown Purple, The"—Lyric, New York City, indef.
"Tiger! Tiger!" (With Frances Starr)—Ford's, Baltimore, Md., 4-9; Belasco, New York City, 12, indef.
Warfield, David—Manhattan Opera House, New York City, indef.
Whiteside, Walker—Princess, Chicago.
"Watch Your Neighbor"—Booth, New York City, indef.
"Where Poppies Bloom"—Republic, New York City, indef.
"Woman on the Index"—48th St., New York City, indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.
"Ziegfeld Follies"—Forrest, Philadelphia, 4-9; A. of M., Baltimore, 11-16.

AMERICAN CIRCUIT

American—Detroit (not open); Englewood, Chicago, 11-16.
"Auto Girls"—Plaza, Springfield, Mass., 4-9; Grand, Worcester, 11-16.
"Aviator Girls"—Star, St. Paul, 4-9; Sioux City, Ia., 10-12.
"Beauty Revue"—Grand, Worcester, Mass, 4-9; Howard, Boston, 11-16.
"Big Review"—Star, Toronto, Ont., 4-9; Garden, Buffalo, 11-16.
"Blue Birds"—Sioux City, Ia., 4-6; Century, Kansas City, 11-16.
"Broadway Belles"—Camden, N. J., 4-6; Chester, Pa., 7-9; Wrightstown, 11-13; Trenton, 14-16.
"French Frolics"—Trocadero, Philadelphia, 4-9; Chester, Pa., 11-13; Camden, 14-16.
"Follies of Pleasure"—Howard, Boston, 4-9; Gayety, Brooklyn, 11-16.
"Frolics of the Nite"—Star, Brooklyn, 4-9; Olympic, New York, 11-16.
"Girls from the Follies"—Englewood, Chicago, 4-9; Crouse, Chicago, 11-16.
"Grown-Up-Babies"—Penn Circuit, 4-9; Gayety, Baltimore, 11-16.
"Girls from Joyland"—Gayety, Brooklyn, 4-9; Wrightstown, N. J., 14-16.
"Hello Paree"—Columbus, O. (not open) 4-9; Wheeling, W. Va., 11-13; New Castle, Pa., 14; Beaver Falls, 15; Canton, O., 16.
"High Fliers"—Empire, Cleveland (not open), 4-9; Detroit, 11-16.
"Innocent Maids"—Scranton, Pa. (not open), 4-9; Binghamton, N. Y., 11-12; Schenectady, 13-16.
"Jolly Girls"—Garden, Buffalo, 4-9; Empire, Cleveland, 11-16.
"Lid Lifters"—Standard, St. Louis, 4-9; Terre Haute, Ind., 10; Majestic, Indianapolis, 11-16.
"Midnight Maidens"—Gayety, Minneapolis (not open), 4-9; Star, St. Paul, 11-16.
"Mile-a-Minute Girls"—Watertown, N. Y., 4; Oswego, 5; Niagara Falls, 6-9; Star, Toronto, 11-16.
"Military Maids"—Victoria, Pittsburgh, 4-9; Penn Circuit, 11-16.
"Mischief Makers"—Camden, N. J., 4-6; Chester, Pa., 7-9; Bristol, 11; Wilkes Barre, 12-16.
"Monte Carlo Girls"—Gayety, Philadelphia, 4-9; Camden, N. J., 11-13; Chester, Pa., 14-16.
"Orientals"—Milwaukee (not open), 4-9; Minneapolis, 11-16.
"Parisian Flirts"—Wilkes Barre, Pa. (not open), 6-9; Scranton, 11-16.
"Pennant Winners"—Olympic, New York, 4-9; Plaza, Springfield, Mass., 11-16.
"Pacemakers"—Empire, Hoboken, 4-9; Star, Brooklyn, 11-16.
"Pirates"—Gayety, Baltimore, 4-9; Gayety, Washington, D. C., 11-16.
Pat White Show—Beaver Falls, Pa., 8; Canton, 9; Victoria, Pittsburgh, 11-16.
"Paris By Night"—Century, Kansas City, 4-9; Standard, St. Louis, 11-16.
"Razzle Dazzle Girls"—Crown, Chicago, 4-9; Gayety, Milwaukee, 11-16.
"Record Breakers"—Wrightstown, 4-6; Trenton, 7-9; Empire, Hoboken, 11-16.
"Local Follies"—Schenectady, N. Y., 6-9; Amsterdam, 11; Watertown, 12; Oswego, 13; Niagara Falls, 14-16.
"Speedway Girls"—Majestic, Indianapolis, 4-9; Louisville, Ky., 11-16.
"Tempters"—Gayety, Louisville (not open), 4-9; Lyceum, Columbus, O., 11-16.
"Trail Hitters"—Wrightstown, N. J., 7-9; Trocadero, Philadelphia, 11-16.
"World Beaters"—Gayety, Washington, 4-9; Gayety, Philadelphia, 11-16.

PENN CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Friday—Columbia, Pa.
Saturday—York, Pa.

COLUMBIA CIRCUIT

"Al Reeves Big Show"—Gayety, Detroit (not open), 4-9; Gayety, Toronto, 11-16.
"Best Show in Town"—Columbia, New York, 4-9; Casino, Brooklyn, 11-16.
"Beauty Trust"—Columbia, Chicago, 4-9; Gayety, Detroit, 11-16.
"Behman Show"—Gayety, St. Louis, 4-9; Columbia, Chicago, 11-16.
"Bon Tons"—Palace, Baltimore, 4-9; Gayety, Washington, 11-16.
"Bostonians"—Empire, New York, 4-9; Casino, Philadelphia, 11-16.
"Bowery"—Gayety, Pittsburg, 4-9; Youngstown, O., 11-13; Akron, 14-16.
"Burlesque Review"—Youngstown, O., 4-6; Akron, 7-9; Star, Cleveland, 11-16.
"Burlesque Wonder Show"—Star, Cleveland (not open), 4-9; Empire, Toledo, 11-16.
"Ben Welch"—Syracuse, N. Y., 4-6; Utica, 7-9; Gayety, Montreal, 11-16.
"Cheer-Up-America"—Empire, Toledo, O., 4-9; Lyric, Dayton, 11-16.
Dave Marion's—Open date, 4-9; Orpheum, Paterson, 11-16.
"Follies of the Day"—Gayety, Boston, 4-9; Grand, Hartford, Conn., 11-16.
"Girls de Looks"—Miner's 149th St., New York, 4-9; Empire, Brooklyn, 11-16.
"Golden Crooks"—Casino, Boston, 4-9; Columbia, New York, 11-16.
"Girls of the U. S. A."—Berchel, Des Moines, Ia., 4-7; Gayety, Omaha, 9-15.
"Hip, Hip, Hooray"—Casino, Philadelphia, 4-9; Hurtig & Seamon's, New York, 11-16.
"Hello America"—Gayety, Toronto, Ont., 4-9; Gayety, Buffalo, 11-16.
Harry Hastings—Orpheum, Paterson, 4-9; Majestic, Jersey City, 11-16.
Irwin's Big Show—People's, Philadelphia, 4-9; Palace, Baltimore, 11-16.
Lew Kelly Show—Colonial, Providence, 4-9; Gayety, Boston, 11-16.
"Liberty Girls"—Empire, Brooklyn, 4-9; Newburg, N. Y., 11-13.
Mollie Williams' Show—Majestic, Jersey City, 4-9; People's, Philadelphia, 11-16.
"Maids of America"—Lyric, Dayton, O., 4-9; Olympic, Cincinnati, 11-16.
"Majestics"—Gayety, Omaha, 3-8; Gayety, Kansas City, 11-16.
"Merry Rounders"—Star and Garter, Chicago, 4-9; Merchel, Des Moines, Ia., 10-13.
"Million Dollar Dolls"—Open date, 4-9; Gayety, St. Louis, 11-16.
"Oh, Girl"—Hurtig & Seamon's, New York, 4-9; Park, Bridgeport, Conn., 14-16.
"Puss, Puss"—Gayety, Rochester, 4-9; Syracuse, 11-13; Utica, 14-16.
"Roseland Girls"—Gayety, Kansas City, 4-9; Open date, 11-16; Gayety, St. Louis, 18-23.
Rose Sydell's—Empire, Albany, 4-9; Casino, Boston, 11-16.
Sam Howe's Show—Grand, Hartford, Conn., 4-9; Jacques, Waterburg, 11-16.
"Sight Seers"—Gayety, Buffalo, 4-9; Gayety, Rochester, 11-16.
"Social Maids"—Olympic, Cincinnati, 4-9; Star and Garter, Chicago, 11-16.
"Sporting Widows"—Gayety, Washington, 4-9; Gayety, Pittsburgh, 11-16.
Star and Garter Shows—Jacques, Waterbury, Conn., 4-9; Miner's 149th St., New York City, 11-16.
"Step Lively Girls"—Park, Bridgeport, Conn., 4-9; Colonal, Providence, 11-16.
"Twenty Century Maids"—Gayety, Montreal (not open), 4-9; Empire, Albany, 11-16.
"Watson's Beef Trust"—Casino, Brooklyn, 4-9; Empire, New York, 11-16.

U. S. LIBERTY THEATRES

Week of Nov. 11, 1918

Devens—First half, Feature Pictures; last half, "Oh You Baby," company.
Upton—First half, "Are You There?" last half, Special Vaudeville Show.
Merritt—First half, "Come On In"; last half, "Are You There?"
Dix—Local Camp Show, Maude Powell and company; "Come On In" (2 days each).
Meade—First half, Road Vaudeville Show; last half, Local Camp show.
Humphreys—First half, not filled; last half, not filled.
Lee—First half, May Ward; last half, Road Vaudeville Show.
Norfolk—First half, Mercedes; last half, dark.
Jackson—First half, Kitty Francis Co.; last half, May Ward Co.
Gordon—First half, "Keep Smiling"; last half, same.
Hancock—Quarantined, both halves.
Wheeler—First half, Pictures; last half, "Nothing But the Truth."
McClellan—First half, Keith's Vaudeville; last half, Pictures.
Sheridan—Quarantined, both halves.
Beauregard—"Orpheum Follies," both halves.
Logan—First half, "The Brat"; last half, Cecil Spooner.
Travis—La Salle Musical Stock Co., all week.
McArthur—Woolfolk's Stars, all week.
Bowie—First half, "Some Baby"; last half, "Orpheum Follies."
Sill—Max Bloom's Co., all week.
Funston—First half, "Miss Manhattan"; last half, Pictures.
Dodge—First half, Pictures; last half, Road Vaudeville Show.
Grant—Vaudeville Show, all week.
Custer—First half, Pictures; last half, Road Vaudeville.
Pike—First half, Billy Allen; last half, "Flo Flo."
Sherman—Maude Powell Co., "Little Teacher" and Le Roy Stock Co. (2 days each).

MINSTRELS

Fields, Al G., Greater Minstrels—Birmingham, Ala., 7-9; Salem, 10-11; Montgomery, 12-13.
Gus Hill's Minstrels—Newport News, Va., 8-9; Petersburg, 11; Durham, N. C., 12; Raleigh, 13.
"Lady Bountiful Minstrels"—(Chas. Wilson, Mgr.)—
Murphy's Minstrels (John Murphy, Mgr.)—Atlantic City, N. J., indef.
Rabbit Foot (F. S. Wolcott, Mgr.)—Fort Gibson, Miss., indef.

TABLOIDS

Empress Musical Comedy Co.—Empress, indef.
Billy Hall Musical Stock Co.—Portland, Me., Duluth, Minn., indef.
Ketts' Musical Comedy Revue—Orpheum, Grand Rapids, Mich., indef.
Lord Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.
Lee, James P., Musical Comedy Co.—Strand, San Antonio, Tex., indef.
Phelps & Cobb's Jolly Pathfinders—Kempner, Little Rock, Ark., indef.
Valentine's, Tex., Quality Maids—Deandi, Amarillo, Tex., indef.
"Winter Garden Follies"—Rivoli, Ybor City, Fla., indef.
Wehle's, Billy, "Blue Grass Belles"—Crystal, Waco, Tex., indef.
Zarrow H. D., Hipp-Garden—Parkersburg, W. Va., indef.

STOCK

Alcazar Players—Portland, Ore., indef.
Albee Stock—Providence, R. I., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock Co.—Cleveland, O., indef.
Brownell-Storke Co.—Dayton, O., indef.
Bishop Players—Oakland, Cal., indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Columbia Stock Co.—Crisfield, Md., 4-9.
Castle Square Stock Co.—Castle Square, Boston, indef.
Central Square Players—Lynn, Mass., indef.
Comerford Players—Lynn, Mass., indef.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.
Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
Chase-Lister Co.—Alliance, Neb., 10-15.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Emerson Players—Lowell & Haverhill, indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Chicago, indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Fassett Stock Co.—Lyric, Hamilton, Can., indef.
Gardiner Players—Galesburg, Ill., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Glaser, Vaughan—Rochester, N. Y., indef.
Rawlins-Webb Stock Co.—Flint, Mich., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock.—National, Englewood, Ill., indef.
Harrison—White Stock—Bijou, Quincy, Ill., indef.
Holmes, W. Hodge—Lyceum, Troy, N. Y., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Knickerbocker Players—Buffalo, N. Y., indef.
Keith Stock—Columbia, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
La Salle Stock—Orpheum, Philadelphia, indef.
Liberty Stock—Stapleton, S. I., indef.
Liberty Players—Norumbega Park, Boston, indef.
Liberty Players—Strand, San Diego, Cal.
Lily Stock Co.—Erie, Pa., indef.
Luttinger Stock Co.—New Bedford, Mass., indef.
Mae Desmond Players—Philadelphia, indef.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Minturn Stock Players—Milwaukee, Wis., indef.
Moses & Johnson Stock—Stapleton, N. Y., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players (Nellie Booth, Mgr.)—Kenyon, Pitt, Pa., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Otis Players (Henry J. Wallace, Mgr.)—Colorado Springs, Colo., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Ida., indef.
Poli Players—Bridgeport, Conn., indef.
Poli Stock—Poli's, Hartford, Conn., indef.
Phelan, F. V.—Halifax, N. S., indef.

LOU ARCHER JEAN

In Catchy SONGS and ARTISTIC DANCES

THIS WEEK NOV. 4, RIVERSIDE, NEW YORK

Nov. 11—Keith's, Boston.
" 18—Proctor's, Albany, Troy.
" 25—Proctor's, Syracuse, Schenectady.
Dec. 2—Bushwick, Brooklyn.
Dec. 9—Orpheum, Brooklyn.
" 16—Colonial, New York.
Dec. 23—Alhambra, New York.
Jan. 1—Keith's, Lowell, Mass.
" 8—Keith's, Portland, Me.

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Carroll, Thos. J.
Chipman, Wm. E.
Calhoun, Pat
Clarke, Wilfred
Denny, Reginald
Dailey, Hammond J.
De Vere, Billie
Davis & Ross
Dort, Jim
Edgard, Lewis
Easton, Elwyn
Fulton, Jas. C.
Franklin, Joe
Huntley, J. H.
Hurl, I. B.
Howard, Gene
Hyland, Grant & Hyland
Hotchkiss, Ed S.
Illo, Frank
Joell, Jack
Kyle, W.
Kubeler, Chas.
Kling, W. H.
Lewis, Allyn
Lyle, Cecil W.
Leland, Harry J.
Levy, Morris
Lewis, Jack X.
Miller, Fred
Morey, Francis
Majeroni, Mario
McManus, Geo.
McDougall, Rex
Miller, Ivan
McAllister, Hall
Miles, Ben J.
Marcus, A. N.
Newhart, Chas.
Oatman, Marta
Oppenheimer, Joe
Opel, John Henry
Pitzer, L. W.
Pollard, J. E.
Primrose, Geo. H.
Paul, W.
Ritter, F. E.
Robbins, Clint & Bessie
Taylor, John
Taylor, Albert
Tenley, Elmer
Thompson, Mark
Torris, Jos.
Winters, Sid
Waelder, Fred J.
Whitney, H. L.
Wilson, Sam B.
Wire, Sydney
Woods, Al G.
Wood, Miss D.
Williamson, Frank

LADIES

Adams, Mae
Armstrong, Miss D.
Armstrong, Anna
Benfield, Dolly
Burke, Grace
Bedford, Pep
Brooks, Madge
Cleveland, Hazel
Clark, Viola
Duff, Sadie
Drake, Josephine
Doyle, Marion
Darling, Ida
Dean, Bonnie
Donoghue, Mary
Diggs, A. E.
Denham, Earl
Elliott, Vera
Evans, Jane
Eburne, Maude
Elkins, Eleanore
Ebbaugh, Theodosia
Emery, Juanita
Forrest, Kirsteen
Fields, May
Farinella, Marie
Gibson, Mae
Glasgow, Mrs. J.
Gallagher, Daisy
Hill, Josephine
Harding, Alva
Hill, Billie L.
Heffron, Josephine
Huhn, Mrs. A. O.
Hart, Bessie
Jones, Rose
Kerr, Mrs. Clyde
Kern, Florence
Leavitt, Kathryn
Lowe, Carrie
Leonard, Vera
Leslie, Marguerite
Leslie, Eva
Lundy, Ray
Lawrence, Jeanette
Le Roy, Vera L.
Loraine, Dolly
Moran, Cecelia
Moylan, Babe
Mills, Grace H.
Morgan, Hilda
Nugent, Marie
O'Brien, Gipsey
Oakes, Katherine
Reid, Virginia V.
Reid, Helena
Raymond, Mildred
Richards, Jean
St. Claire, Ada
Shirley, Gertrude
Sheppard, Madelyn
Spector, Jean
Styvers, Anne
Storrs, Mabelle
Sweet, Dolly
Sullivan, Marie
Seymour, Jane
Valentine, Grace
Von Ottinger, Mrs. B.
Winters, Mazie
Weston, Ethel
Washington, Fannie

DEATHS IN THE PROFESSION

In loving and proud memory of our beloved son
AUSTIN CARLTON KYLE
"JOHN AUSTIN"
6th Brigade, Canadian Field Artillery, Killed in Action on the Somme front, November 10th, 1916.
"We are the dead. Short days ago
We lived, felt dawn, saw sunset's glow.
Loved and were loved; and now we lie
In Flanders fields."
GEO. W. AND MARGARET CARLTON KYLE.

LYDIA CAIN, daughter of Johnny Cain, died in New York, October 31, of influenza.

EDITH GILL, former member of "Rube" Bernstein's "Follies of Pleasure" chorus, died at her home in Brooklyn, last week, of pneumonia.

CLARA HORN, last season in the chorus of "Blutch" Cooper's "Sight Seers," died at her home in Kensington, Pa., last week.

CHARLES HARDING, of Harding and Ah Sid, died November 4, at his home, 139 West Forty-ninth street, New York. He was fifty-eight years old, and is survived by his widow, Mlle. Olive. Burial will be held from Campbell's on Thursday, November 7, in the Actors' Fund Plot, Brooklyn, in compliance with his wishes.

MRS. RUTH WOLFORD, wife of Henry Wolford, of Wolford's Dog Act, died October 31, at her home in New York, aged twenty-three years. Besides her husband she leaves two young children.

JENNIE ALLEN, who was billed to play Keith's Bushwick with her sister, Minnie, and wife of George Perry, of Montgomery and Perry, died Sunday of influenza in New York.

MRS. FRED HEDGES, wife and partner of Fred Hedges, died of influenza in New York, Sunday night.

HAROLD E. EDEL, managing director of the Strand Theatre, died last Sunday night of pneumonia following an illness of a few days at his home at 252 West Fifty-eighth street. He was twenty-nine years old.

Mr. Edel came to this city from Buffalo two years ago and took charge of the Strand, where he presided up to the time of his death. During his career in the amusement field he managed the Hippodrome in Cleveland, was Canadian manager for the Kinemacolor Company, and after giving up this position became manager of the Mark Brock enterprises in Buffalo. Later, he managed the Strand Theatre in Buffalo, whence he came to New York. His body was taken to the Campbell Funeral Church, where services were held Monday afternoon at 2:30 o'clock and burial took place in Cleveland, Ohio. He is survived by a wife and one son.

JESSIE WILSON, a member of the "Social Maids," died in Toledo last week.

MARGARET KARLAVAGN died on October 1, in Philadelphia, of Spanish influenza. She and her husband managed the Hurley House, a theatrical hotel of that city.

ANNA CARSON LAUTZ, wife of Mayer Lautz, treasurer of the Olympic Theatre, Cincinnati, died at her home in that city last week of influenza. Mrs. Lautz was well known in burlesque as Anna Carson Golden, until she retired from the stage four years ago, at the time of her marriage to Lautz.

CLIFFORD WHIPPLE, an actor, died in Chicago last week from pneumonia. He began his stage career at the age of seventeen and had appeared with Blanche Bates in "The Girl of the Golden West" and John Barrymore in "The Fortune Hunter." More recently he had played in vaudeville.

CHARLES T. DILLINGHAM, for many years a book publisher and seller in New York, died October 30 at Great Barrington, Mass., aged seventy-five years. Dillingham made a specialty of publishing works relating to the stage and its people.

CHARLES W. TAYLOR, an actor, died last week at the Hotel Marion, this city, from pneumonia. The deceased began his career on the dramatic stage but for some time has been appearing in vaudeville with his wife and daughter. They had recently returned from Australia where they had played for many seasons. Services were held at the Campbell Funeral Church.

CHARLES KARMONT, aged forty, character man with the Chas. K. Champlin Stock Company, died in Troy, N. Y., after an illness of a week. He was a victim of pneumonia.

MARY TAMANY, comedienne for forty years, died at the West Side Hospital last week. She was sixty-three years old and had been ill for several years. Mrs. Tamany was born here and early in life made her debut. She had been seen in support of Brandon Tynan and Henry Miller and with Lew Fields in "The Never Homes." The latter was her last engagement. Mrs. Louise Hosmer, her only daughter, survives her. Services were held at the Campbell Funeral Church under the auspices of the Actors' Fund.

LESLIE VAN COURT, well known in the west as a stock leading man, died October 19, at Wichita, Kan., from Spanish influenza. He was ill only a few days. This season he had been leading man with Brunk's comedians. He is survived by his wife who was stricken with the disease at the same time as her husband. The body was shipped to Stillwater, Okla., for burial.

L. R. VAN DIVER, concession owner with the Rubin and Cherry, carnival shows, died at Gastonia, N. C., from pneumonia. He was about thirty-five years of age and one of the leading concession owners in the country. His wife survives.

GEORGE P. DIXON, a motion-picture operator in the employ of the Vitagraph Company, died at his home in Brooklyn, from pneumonia.

GLADYS COOPER, a pianiste on a concert tour for the Redpath Bureau, died at the Auditorium Hotel, Chicago, from Spanish influenza.

EMIL R. SEITZ, a musician and leader of the orchestra at the Hotel McAlpin, died at his home in Brooklyn, aged fifty years.

JOHN COURSE, a musician, died in Trenton, N. J., from Spanish influenza, aged twenty-three years. The decreased made his vaudeville debut at the State Street Theatre, Trenton, and soon after was engaged as musical director of that house. He had also been organist at the St. Regis Theatre in the same city and was well known as the leader of Course's orchestra.

PAUL WEST—The Body of Paul West, the playwright, has been found in the Seine River, in Paris, Fr.

Erlau Wilcox Wants for Pickert Sisters Stock Co.

(with Grace and Blanche Pickert) 1st class **HEAVY MAN.** State age, height and send photo. Must have wardrobe and use same. **All Royalty Plays from The Century Play Co.** Can use week of Nov. 11th a couple of Feature Vaudeville acts as added attractions. Write and state if you can change on Thursday for last half. Mind Reading and Magic Acts; write. State full particulars and salary. Address **ERLAU H. WILCOX, Ilion, N. Y.**

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Wanted Quick For the Columbia Stock Company

Ingenue not too tall. Also **women for general business,** capable of doing leads and second business; no specialties. All photos returned. Will advance tickets. State all and lowest salary in first wire or letter. **WM. KRALCE, Mgr., Crisfield, Md., week of Nov. 4; Pocomoke City, Md., week of Nov. 11.**

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Only those of ability and appearance need apply. Give particulars, age, height, weight, salary expected. Send programmes and latest photos, which will be returned. First class scenic artist, one that can paint and willing.

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HIPPODROME
A Mammoth Musical Spectacle by R. H. Burnside.
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in a gay new play with music,
"HEAD OVER HEE..."
Book and Lyrics by Edgar Allan W...

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PALACE
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25, 50 and 75c.
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25-50-75-$1-$1.50
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A. H. WOODS PRESENTS
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A Dramatic Novelty with
SHELLEY HULL & EFFIE SHANNON

EMPIRE B'way & 40th St. Evs. 8.15. Mats. Wed. & Sat. at 2.15.
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CYRIL MAUDE
In C. Haddon Chambers' Comedy
THE SAVING GRACE

REPUBLIC Theatre, W. 42nd St. W. of B'way, Evs. at 8.20. Mats. Wed. & Sat. at 2.20.
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in "WHERE POPPIES BLOOM"

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PENNANT WINNERS
Next Week—FROLICS OF THE NITE

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THIS WEEK
WATSON'S SHOW
Next Week—"BEST SHOW IN TOWN"

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GIRLS FROM JOYLAND
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Wrestling Every Tuesday
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Write AL. SOMERBY, Manager

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In Comedy Oddity "Green and Gray." By John P. Mulgrew. Special Drop.

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Some Dog! Nuf Sed

Harry Fraser & Edward Finley
IN "SKIRTS" A MELODRAMATIC NOVELTY BY RITA WELMAN

Singing Military Travesty
JOE **BARRETT & RYNO** JACK
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THE SINGLE GIRL WITH THE DOUBLE VOICE

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MR. PIPP & MR. PEPP
"A COUPLE OF HIGHBROWS"

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IN NEW WRINKLES IN JUGGLING DIRECTION—HARRY SHEA

FRANK & CLARA LA TOUR
FUNNY CAPERS, NOVELTIES AND BUBBLES
Loew Circuit Direction—Jack Mandel

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HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
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READ THE **CLIPPER LETTER LIST**

ALBEE CONTROLS KEITH CIRCUIT

(*Continued from page* 6.)

Twelfth—If any devisee, legatee or beneficiary under this will shall oppose its admission to probate, either directly or indirectly, and fail to prevail in such opposition, then I direct that such person so opposing, and his or her issue, shall forfeit all right to receive the provision made for him or her or them by this will, and that the devises and legacies thus forfeited shall be distributed pro rata among such of the beneficiaries as shall not, either directly or indirectly, oppose the admission to probate of the will.

Thirteenth—I nominate Edward F. Albee, of the City of New York; Walter P. Cooke, of Buffalo, N. Y., and John P. Gorman, of Boston, Mass., to be the executors of this will, and and request that none of them shall be required to furnish any surety upon his bond as executor. I give my executors full power and authority to sell and convey any and all real property, and any interest in real property, of which I may die seized or possessed, or in which I may have any interest whatsoever, upon such terms and conditions as to them shall seem wise and proper, without the leave of any court.

Any reference herein contained to my executors shall be taken and deemed to apply to the survivor or survivors of them.

Every branch of theatricals from vaudeville to motion pictures, was represented in the hundreds of messages of condolence received by E. F. Albee following the death of Mr. Keith. Among those who sent telegrams were Lee Shubert, Abe Erlanger, Sam Scribner, R. K. Hynicka, Martin Beck, Marcus Loew, Jesse Lasky, Adolph Zuker, Lew Dockstader, McIntyre and Heath, Mark Luescher, William Morris, Frank Daniels, William Jerome, John P. Harris, Nan Halperin, C. F. Zittel, Ray L. Royce, Edwards Davis, Walter C. Kelly, Mr. and Mrs. Jimmie Barry, Fox and Ward, Joe Weber, Leo Carillo and Nicholas M. Schenck.

The following excerpts from a few of the messages of condolence received by Mr. Albee illustrate the high regard in which Mr. Keith was held by his numerous friends and associates in the theatrical business.

Joe Weber: "One can hardly find words to express their feelings on the death of a person like Paul."

Jim McIntyre, of McIntyre and Heath: "Words cannot express the sorrow we feel over the loss of our dear friend."

Lee Shubert: "Please accept my deepest sympathy in your bereavement through the loss of your best friend and partner."

Morris Meyerfeld, Orpheum Circuit executive: "Accept my sincere condolence, which also please convey to Mr. Murdock."

Leo Carillo, actor: "The passing of Mr. Keith is a great loss to our profession."

Sam Scribner, head of Columbia Burlesque Circuit and the V. M. P. A.: "On behalf of the V. M. P. A. I want to extend to you and to the relatives of Mr. Keith, the deep and sincere sympathy of every man in our association."

Jos. Weber, president of the American Federation of Musicians: "Hearing with deep regret of the untimely demise of A. Paul Keith, I beg to extend on behalf of myself and the entire A. F. of M. our heartfelt sympathy to you and the relatives of Mr. Keith in your and their bereavement."

Lew Dockstader, minstrel: "Am shocked at Paul's passing. Accept my sincere sympathy in your bereavement."

Jesse Lasky, film magnate: "His death is indeed a great loss to the theatrical world."

Edwards Davis, prompter of the Greenroom Club: "The Greenroom Club and hundreds of its members have often been benefited by the U. B. O., and I grieve with you and your associates in the loss of a distinguished factor in the theatrical business."

William Jerome, songwriter: "In the passing of A. Paul Keith, the world has lost a kind and gentle soul."

Martin Beck, head of the Orpheum Circuit: "Upon my arrival in Chicago I was shocked to learn of Paul's death. We certainly all have lost a fine man and great friend. I mourn his loss with you and sincerely regret my inability to be present at the funeral."

Frank Daniels, musical comedy star: "I am sad and sorry at the news of my friend Paul's death."

Marcus Loew: "Will you please accept and express to Mr. Keith's friends and relatives my sincere condolences."

A. Paul Keith died last Wednesday of pneumonia, which followed Spanish influenza. He was forty-three years of age and leaves an estate valued at close to $6,000,000. The funeral services were held in St. Cecelia's Church, Boston. The body, placed in a large bronze casket, weighing a ton, and said to be the only one of its kind in existence, was interred at the Holyrood cemetery here.

The honorary pall bearers were: E. F. Albee, Reed A. Albee, E. M. Robinson, John C. McCall, J. J. Murdock, W. L. Mitchell, Walter P. Cooke, Maurice Goodman, F. F. Proctor, S. K. Hodgdon, E. G. Lauder, Jr., John Ringling, Martin Beck, Maurice Myerfeldt, Sam Scribner, A. H. Cowie, John Harris, Harry T. Jordan, Harvey Watkins, C. E. Cullinan and Clark Day, all business associates and old friends who went to Boston on the funeral train.

The honorary pallbearers from Boston were George R. Hall, Thomas J. Clexton, John J. Keliher, James T. McDonald, W. R. McDonald, Munroe Hill, William E. Collins, John P. Gorman, Robert G. Larsen and George Dennison. Floral offerings arrived in Boston from all Keith theatres, from the B. F. Keith New York Theatres Company, the United Booking Offices and hundreds from vaudeville artists, vaudeville and legitimate managers and prominent players.

Others present who arrived from New York were: Mrs. Reed Albee, Mrs. E. F. Albee, Miss Mary Smith, sister of Mrs. E. F. Albee, Mrs. Lewis Cave, Mrs. V. McFarland, Harry A. Daniels, E. V. Darling, Lester Riley, manager of the E. F. Proctor interests; I. Robert Samuels, Joseph Dougherty, Frank Evans, Alf. T. Wilton, Elmer E. Rogers, Colonel Marceau, John J. MacNally, Frank Vincent, Walter Vincent, Mike Shea, J. J. Maloney, Clark Brown, Carl D. Lathrop, Fred Shanberger, Pat Casey, William Fox, B. S. Moss, W. B. Sleeper, Max Hart, Edward Rinton, Henry Chesterfield, David Hunt and Edgar Allan Woolf.

SINGER MUST ANSWER QUESTIONS

In a decision handed down last week by the Appellate Division of the Supreme Court, Mme. Marguerite Arndt-Ober, the Grand Opera singer, will have to appear for examination before trial of her suit against the Metropolitan Opera Company for $50,000 damages for alleged breach of contract. The decision compels Mme. Ober to answer questions concerning her feelings in the present war, and upon her answers will depend her standing in any court in the United States.

BRADY TO GIVE "HOME FOLKS"

William A. Brady announces that he will shortly produce "Home Folks," a four-act comedy by Robert McLaughlin.

MERVYN **LE ROY & COOPER** CYLDE
"TWO KIDS AND A PIANO." Dir.—MAX HART
IRVING SHANNON HANDLES THE LAYING OUT PINS

CHESTER A. KINGSTON
THE CHINESE PUZZLE Direction—JAMES PLUNKETT

TENNEY the Originality Vaudeville writer. Acts, sketches, and monologues that have "punch," "pep," and the "get-across" in them. Reliable, reputable, and original. Call or write. ALLEN SPENCER TENNEY, 1493 Broadway, New York City.

EIGHT NEW PLAYS OPEN

(Continued from page 3)

NEW OLCOTT PLAY, WRITTEN BY COHAN, SUITS TENOR WELL

BALTIMORE, Nov. 1.—Chauncey Olcott appeared for the first time on any stage in a new comedy called "The Voice of McConnell," at Ford's Opera House, here last Monday night. It was written especially for him by George M. Cohan, who came down from New York to produce it and see it through. Cohan also contributed the three new songs with which the entertainment is embellished.

Olcott, who had to repeat a number of songs many times, made a speech, and Cohan was brought from the wings to receive the thunderous recognition of the spectators, who accepted with constant and enduring good humor the occasional slips and stage waits that invariably mar an actual first performance.

The author has, of course, a very keen insight into the foibles of the theatrical world in which he has passed so many years of his life, and, in taking for his theme the coming to New York of a new Irish tenor, whose singing of "old songs" at Carnegie Hall creates a furore and inspires even the most hardened music critics to undreamed of enthusiasm, he very naturally has chosen a subject admirably suited to his gently satiric pen.

"TIGER! TIGER!" A PLAY OF FUNDAMENTAL PASSIONS

BALTIMORE, Md., Nov. 5.—"Tiger! Tiger!" by Edward Knoblack, produced for the first time on any stage at Ford's last night by David Belasco, with Frances Starr in the leading role, proved of absorbing interest. It is without doubt one of the best things that Knoblack has ever done. The audience was loud in its expressions of approval and, at the close of the third act, Belasco was obliged to acknowledge the applause in a speech.

The play, with somewhat brutal frankness, strips the veil from certain illusions and hypocrisies and displays the fundamental weakness of the modern system of education which endeavors to substitute intellectual comradeship for the more elemental passions, the "Tiger! Tiger!" which exists deep under the veneer of restraint and culture.

The scene is laid in London, beginning in 1913, and the action extends through the first two years of the war. The theme is logically and remorselessly worked out from start to finish and yet, despite the fact that the denouement is the only logical ending, the suspense is maintained.

The story concerns a man about town, idle, rich, cultivated, who has dabbled in affairs of the heart, but whose primal instincts are awakened for the first time by a girl out of nowhere. They enter upon what might well have proved an exceedingly vulgar liason but for the fact that it is ennobled by the girl's idea of self-respect, which forbids her to accept money from the man and the man's realization of his latent abilities, which are at last stirred into action. He becomes a great man, and the inevitable disillusionment that comes to him has its origin in his outraged pride of class when he finds that his inamorata is a cook.

She, for her part, clings to her occupation as the one thing that enables her to keep her self-respect, and leaves him. Later, realization of her innate nobility comes to him when he is dying in a French hospital after having enlisted in the British army, and he sends her a message of understanding and affection.

Miss Starr scored a personal triumph as Sally, the heroine. Her acting was marked by exquisite pathos, simplicity and power, and, in the opening scenes, which might have been offensive in less skillful hands, her restraint was admirable.

Lionel Atwill was excellent in the role of the man of primitive instincts, while O. P. Seggie, Dorothy Cumming, Wallace Erskine, Auriel Lee, Whitford Kane, Thomas Loudon and Daisy Belmore contributed towards the success of the play. The settings were admirable.

"REMNANT" GOES OVER IN ATLANTIC CITY OPENING

ATLANTIC CITY, Nov. 5.—"Remnant," starring Florence Nash, was presented last night at the Apollo Theatre by Chas. Emerson Cook. The play is from the pen of Dario Niccodemi, Michael Mortonized for the English-speaking stage. While not of the irresistible hit variety, "Remnant" is a very interesting play and is splendidly acted.

The action is set in Paris in 1840, and from this atmosphere borrows a quaintness and charm that is fascinating. This, together with the rather simple story of inward grace as developed by a street character and the effect of her influence upon the uncertain destinies of four people, made an evening's entertainment that was in no way regretted.

It is gratifying to note that this new vehicle is predicated in almost perfect English, the style frequently taking a poetic tone. It is well written and the character sketching is done with a deft hand. In the part of the street waif, Florence Nash painted a splendid soul clothed in the rags of the gutter, triumphant over environment and misfortune, and in the end reaping the reward of courage and unfailing faith in her fellow men. This is the theme, the transcendence of a soul over material adversity, worked out in a triangle plot that is not hackneyed.

With a great deal of pleasure the audience greeted an old friend in the person of Etienne Giradot, and "Charley's aunt from Brazil where the nuts grow" for a moment lived again in the minds of the old-timers. Orrin Johnson distinguished himself in the part of Jules, and Corinne Barker, as the temperamental mistress, did well.

HILLIARD HAS FAMILIAR ROLE

ATLANTIC CITY, Nov. 1.—Dramatized from the novel, "Enchanted Hearts," by Robert Hilliard and Frank H. Westerton, "A Prince There Was," made its first appearance on any stage at the Apollo Theatre last night.

The vehicle, which represents Mr. Hilliard in his favorite character of an idle-rich clubman, is a refreshing bit of dramatic literature of the type vainly decried by the realistic school. Broadly, its theme is that of innate good triumphant over adversity of condition and environment. Reality is present in the personality of the characters, though in their development they have been dissociated from realistic impulses. Their exterior is real; their identity, ideal.

The combination affords wide scope for character drawing, and bundant room for humor, both of which elements the play has aplenty. The work-a-day characters are all given the names of characters in fairy lore by a little girl, who, with her make-believe, succeeds finally in introducing the wealthy malcontent clubman to the everyday world about him. With the magic of his money and influence he makes the tale come true, marries a poor writer, and all live happily thereafter.

Mr. Hilliard played his part with his customary grace and ease, often recalling to those familiar with his career, his "Littlest Girl." Mary Vernon was the diminutive "fairy godmother" and won well deserved laurels. Others in the cast were Florence Johns, Ralph Slipperly, Jessie Ralph, A. G. Andrews, Stella Archer, Ernest Stallard, Wanda Carlyle.

CECIL SPOONER RE-OPENS

CAMP BEAUREGARD, La., Nov. 2.—Cecil Spooner has re-opened here in "The Brat." After a week's stay at the Liberty Theatre here, the company goes to Camp Logan, Houston, Tex., for a week.

GIVES MIDNIGHT SHOW

LINCOLN, Neb., Nov. 1.—The State Board of Health lifted the ban on the theatres at 12 o'clock tonight and the Otis Oliver Players resumed their stock season at the Lyric by giving a midnight performance.

A. E. A. ATTACKS SHUBERT CONTRACT

(Continued from page 3)

Just how the Shuberts will meet the situation cannot be determined at the present time. In view of the fact, however, that they have steadfastly refused, up to date, to issue the contracts designated by the A. E. A., it would not be surprising if a lively battle between the managers and actors' body was brought about, in the near future.

The A. E. A. also passed a resolution on Monday making effective thereafter the pledges signed several months ago, by some twelve hundred of its members. These pledges call upon those who have signed them to pay a forfeit of $1,000 to the A. E. A., in the event that a contract containing less than the minimum demands of the actors' association, is accepted.

The A. E. A. claims that forty-seven of the very biggest stars have signed these $1,000 forfeit pledges. The pledges, in addition to the $1,000 forfeit clause, also gives the A. E. A. the privilege of securing an injunction to prevent the actor from playing with any management whose form of contract does not come up to the required standards.

Copies of the resolution making the pledges effective were also sent out on Monday to the twelve hundred signers.

The A. E. A. issued a short statement with respect to the laying down of the gauntlet to the managers who have hitherto refused to issue the Standard contract. The statement read in part as follows:

"The above measures have been taken not only to preserve the solidarity of our Association, but to give effective support to those managers (and they are in a large majority) who are already supporting us, by living up to their agreements. These managers are entitled to and have received our thanks and appreciation. The A. E. A. is now affiliated with the British and Australian Associations. The actors of the English speaking world are standing together for their rights."

The new order of things with respect to contracts, does not affect existing agreements, nor does it refer to picture, stock or try-out engagements.

Among the managers who are now using the accepted forms of A. E. A. contracts are: Klaw and Erlanger, Al Woods, Cohan and Harris, Chas. Hopkins, Henry B. Harris Estate, Smith and Golden, Stuart Walker, the Coburns, Henry Savage, and Weber and Anderson. The majority of the stock managers throughout the country also use the A. E. A. contract forms exclusively.

VAUDEVILLE BILLS

(Continued from page 23)

win Kelly—Allen & Avitt—O'Brien Havel & Co.—Burns & Kissen—"Miss America."

Fulton (First Half)—Frawley & West—Rosalie Ascher—Chas. Mack & Co.—Smith & Troy. (Last Half)—Frank & Clara LaTrou—Grundy & Young—Mack & Lee—Sam J. Harris—Kinkaid Kilties.

Warwick (First Half)—George & Lily Garden—Beth Challiss—"In Wrong"—Wilkins & Wilkins. (Last Half)—Private Rose—Rucker & Winifred.

DeKalb (First Half)—Melva Sisters—Fagg & White—"Sherman Was Wrong"—Burns & Kissen—Flotos. (Last Half)—Three Romano Sisters—Nai Tai Tai—Edmunds & Leedom—George Randall & Co.—Walton & Francis.

Palace (First Half)—Private Rose. (Last Half)—Dorothy Roye—Quigley & Fitzgerald.

BOSTON, MASS.

Orpheum (First Half)—The Youngs—Southe & Tobin—Guy Woodward & Co.—Weber & Elliott. (Last Half)—Aronty Bros.—Barber & Jackson—Schooler & Dickinson—Wheeler & Moran.

BALTIMORE, MD.

Hippodrome—Payne Children—Calvin & Thornton—Durkin Girls—Chisholm & Breen—Joe Cook.

DORCHESTER, MASS.

Franklin Park (First Half)—Great Johnson—Lowe & Baker Sisters—Carl McCullough—Eckhoff & Gordon. (Last Half)—Sterling Sisters—Mel Klee—Archer & Belford.

FALL RIVER, MASS.

Bijou (First Half)—Aronty Bros.—Barber & Jackson—Schooler & Dickinson—Wheeler & Moran—The Frescottys. (Last Half)—The Youngs—Southe & Tobin—Guy Woodward & Co.—Weber & Elliott—The Frescottys.

HAMILTON, CAN.

Loew's (First Half)—Albert & Rogers—Jack Arnold Trio—McKay's Scotch Revue—Anderson & Goines—Alexander Bros. & Evelyn.

MONTREAL, CAN.

Loew's—Barlowe & Hurst—Brown & Barrows—Wm. Sisto—Little Miss Up-to-Date.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Busse's Dogs—Dorothy Roye—Rucker & Winifred. (Last Half)—Russell & DeWitt—Adele Oswald.

PROVIDENCE, R. I.

Emery (First Half)—Martin Bros.—Mack & West—Harold Selman & Co.—Archer & Belford. (Last Half)—Great Johnson—Lowe & Baker Sisters—Eckhoff & Gordon—Carl McCullough.

SPRINGFIELD, MASS.

Palace (First Half)—Sterling Sisters—Mel Klee—Edmunds & Leedom. (Last Half)—Martin Bros.—Mack & West—Harold Selman & Co.

SOUTH BETHLEHEM, PA.

Loew's (First Half)—Dingley & Norton—Erna Antonio Trio.

TORONTO, CAN.

Yonge Street (First Half)—Francis & Wilson—Leonore Simonson—Kemp & Rollison—"Telephone Tangle"—"Who Is He."

PROCTOR HOUSES

125th Street—Trixie Friganza—Retter Brothers—Chief Capaulican—Four Bangards—Ben and H. Mann—Alice Neilson Company—Austral Stanley—Three Miority Sisters—Oh, Auntie!

58th Street—Roban Japs—Louey Haskell—Ruth Roye—Loose Brothers—Hector—Earl Kavanaugh—Kamplain & Bell—Natalie & Per—William La Maire—Seabury & Price—Four Bangards—Jack Marley.

23rd Street—Bert Baker & Company—Booth & Leander—Tad Doner—Oscar Lorraine—Chesl. Girls & Richard & Kyle—H. Lovell & S.—Trixie Friganza—Chief Capaullican—Bernard & Myers—Donald Roberts.

Harlem Opera House—Three Eddys—Austral—Stanley, Kramer & Morton—Sue Creighton—Oh, Auntie!—Embs & Alton—Brice, Duffy & Company.

81st Street—John H. Doyle & Company—Doree's Songbirds—The Bryants—Sherock Sisters—Mykoff & Variety—Ben & H. Mann—Y. Matsulans.

Fifth Avenue—Belle Montrose—Chief White Beaver—Five Famous Lloyds—Sophie Tucker & Boys—Ioleen Sisters—Cummings & Fernoy—Billet 13—Tango Shoes—Al Shayne.

Prospect—Embs & Alton—Harry Beresford—Al Shayne—Montmbo & Nap—Birds of a Feather—Whief White Beaver—Kramer & Morton.

Greenpoint—Wheeler Boys—Mullen & Coogan—Three Miority Sisters—De Bonl Wilson Company—Sophie Tucker.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza—Shinka & Yoshi—Wilbur Held. (Last Half)—Ben Hilbert.

Poli (First Half)—Arthur & Lea Bell—Frank Crumit. (Last Half)—Sprague & McNeece—Chiyo-San & Co.—Bonita & Hearn—Joe De Kos Troupe.

HARTFORD, CONN.

Poli (First Half)—Trennell Duo—Rosamond & Dorothy—Murray Livingston—Bonita & Hearn—The Boyarr Co. (Last Half)—Shinko & Yoshi—Catherine Miley—Wood & Wyde—Tennessee Ten—Frank Crumit.

NEW HAVEN, CONN.

Palace (First Half)—Mason Keeler & Co.—Joe De Kos Troupe. (Last Half)—Tom Brown's Musical Revue—"Oh! Auntie."

Bijou (First Half)—Ben Hilbert—Chiyo-San & Co.

SCRANTON, PA.

Poli (First Half)—Sheldon & Sheldon—Forrest & Church—Fraser Finley & Co.—Copes & Hutton—Clayton. (Last Half)—The Brads—Frank Monte—Dora Dean & Sunbeams—Clayton.

SPRINGFIELD, MASS.

Palace (First Half)—Musical Fredericks—Thornton & Thornton—"Somewhere in Coney Island"—Eva Shirley—Yucatan. (Last Half)—Trennell Duo—Stork & Clark—Mason Keeler & Co.—Work & Keit—Song & Dance Revue.

WORCESTER, MASS.

Plaza (First Half)—Work & Keit—Song & Dance Revue—Wood & Wyde. (Last Half)—Thornton & Thornton—Rosamond & Dorothy—Yucatan.

WILKES-BARRE, PA.

Poli (First Half)—Frank Monte—Dora Dean & Sunbeams—The Brads. (Last Half)—Sheldon & Sheldon—Forrest & Church—Fraser Finley & Co.—Copes & Hutton.

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MOTION PICTURES

FILM CONCERNS TO LAY-OFF EXTRA WEEK

WON'T RESUME UNTIL NOV. 17th

The twenty-two picture producing concerns composing the National Association of the Motion Picture Industry held a meeting last Thursday and decided to extend the current layoff period until November 17, instead of resuming operations on November 11, as previously agreed upon.

All of the concerns represented at the meeting accepted the new date as final, with the understanding that there will be no further changes in the rearranged schedule.

While some of the producing companies were desirous of extending the original four weeks' inactive period to six weeks, and one or two held out for a time to continue the shutdown for five weeks from the present, after considerable discussion the matter was put to a vote, and the conservatives overruled.

The National Association, following the decision of its members to lay off an extra week, issued the following statement to exhibitors:

"At a meeting of the producing and distributing companies of the motion picture industry whose names appear at the bottom of the accompanying statement, held at the offices of the association, 806 Times building, it was unanimously decided that the period during which the motion picture industry should be closed down owing to the epidemic of Spanish influenza be extended one week from the time originally decided upon.

"The undersigned producers and distributors have carefully canvassed the situation in every territory. Full consideration has been given to exhibitors' needs everywhere.

"With the reopening of the majority of the motion picture theatres of the United States and Canada, expected by November 16, regular releasing will be resumed on Sunday, November 17.

"We feel that the suspension of releasing during a period of emergency has had a healthful effect upon all branches of the industry.

"The exhibitors of the country have worked with us in splendid unity during this period and have solidified an industry that will attain its greatest expansion and benefits through still closer co-operation of the elements that are necessary to each other."

PLAN CHRISTMAS PANTOMIME

Albert E. Smith, president of the Vitagraph, will begin an institution in New York at a prominent local theatre during the holidays similar to the Christmas pantomime at the old Drury Lane Theatre, London. The difference will be that motion pictures will be used to show the art of pantomime to American children. The scenario is in preparation and an effort will be made to eliminate any German myths from the production.

PATHÉ TO HANDLE HODKINSON

The W. W. Hodkinson Corporation has decided to begin using the Pathé Exchange facilities for distribution on November 25. Hitherto the productions have been going through the General Film Company.

TO STAR CHARLOTTE WALKER

Charlotte Walker will be starred in "18 to 45," which will make its appearance shortly after the ban is lifted from film distribution. She will appear as a mother who gives to the war all of her sons.

NINE PRODUCTIONS COMPLETED

Nine new productions have been completed at Universal City. These include one multiple reel feature, four Bluebird five-reel photoplays, one two-reel feature and three one-reel comedies.

The first named is Dorothy Phillips' "Carry On." The Bluebird pictures are "The Wrong Side of Paradise," "Miss Doris, Safe Cracker," "Breathes There a Man," and "The Beautiful Mongrel." "Love's Alibi" is the title of the two-reel western film, and the comedies are entitled "An Amateur Daniel," "Mixed Nuts," and "One Hundred Per Cent American."

ADOPT NEW RELEASE PLAN

The third official war picture issued by the Division of Films is "Under Four Flags," and will be shown first at the Rialto. A new plan has been adopted under which the new pictures will be released to large houses first and after interest has been aroused to the smaller houses in the vicinity. This has been decided not because the old plan was not a success financially, but to enable the Division of Films to control a centralized but effective publicity campaign.

FILM EXPORTERS MEET

A meeting of the Film Exporters of America was held at the Astor Hotel last week. It was agreed by resolution to see Shannon Hull, chairman of the Shipping Board, and make better arrangements for shipping film. It was suggested that all film be graded so that only desirable film might be sent abroad. A motion was made to bring before the Shipping Board the essential place the industry now occupies in the world of business and art.

BRADY RAPS FILM TAX

In a speech during the meeting of the Pleiades Club, at the Hotel Brevoort, Sunday, William A. Brady declared it was a shame for Congress to increase the tax on films after the way in which the Government has been aided by theatrical folk.

RE-ENGAGE PRISCILLA DEAN

Priscilla Dean has been re-engaged by the Universal for a year dating from January 1, 1919. "Raggedy Ann," by Chas. W. Tyler, appearing until recently in the Detective Story Magazine, has been purchased as a vehicle for her.

GIEGERICH GOES WEST

Charles J. Giegerich, well known in newspaper and motion picture circles, has been appointed publicity representative for the Vitagraph Company's studio in Hollywood and has already taken up his duties there.

SCREEN FLASHES

Douglas Fairbanks is extending his eastern trip to make a one-reel picture for the War Department. He is working on it in New York.

William Duncan, star and director of Vitagraph serials, took advantage of the lay-off to come East and visit his parents, who live at Steinway, L. I.

Commodore and Mrs. J. Stuart Blackton have decided to close their Brooklyn home, and have leased a hotel apartment at Fifth avenue and Forty-fifth street.

A. W. Goff, assistant manager of the Vitagraph Distributing Organization, and E. Auger, Eastern Division Manager, have just completed a swing around the eastern circuit.

Albert Warner, of the firm of Warner Bros., motion picture producers, lost his wife, Mrs. Bessie Ruth Warner last week. Mrs. Warner was a victim of pneumonia, and died at her home in West Eightieth street. She was thirty years old, and was born in Pittsburgh, where she was well known socially. The body was taken to the Campbell Funeral Church, after which it was sent to Pittsburgh for burial.

TO FILM THE SALVATION ARMY

WILL DEPICT WIDE ACTIVITIES

The Famous Players-Lasky Corporation completed arrangements, last week, with Evangeline Booth whereby the many sided activities of the Salvation Army will be picturized and presented to the public in the form of a multiple reel feature film.

The picture will show the work of the Salvation Army in both war and peace. Chas. Edwin Whittaker wrote the scenario, which is based on historical facts. The part played by the organization in war work, "over here" and "over there" will be prominently brought out.

Work will start on the picture immediately following the expiration of the "lay-off period," which is scheduled to end next week. The producers will have the full co-operation of the Salvation Army in filming the picture, Commander Booth appearing in person in the production.

The subject will be started in New York, where most of the exteriors will be made. The finishing touches will be placed on the picture in Hollywood, California, where the greater part of all Paramount Pictures are now produced.

Edward Jose, whose directorial ability has resulted in the making of more than a score of present day screen stars, has been selected to produce the Salvation Army feature.

NEWS BOILED DOWN

Elsie Ferguson's next picture will be "The Parisian Wife."

Henry B. Walthal has signed a long term contract with the National Film Corporation.

Nanon Toby has been taken ill with influenza and has been ordered by her physician to bed.

Lila Lee has arrived in New York from the coast. It is her first visit to Broadway since last Spring.

Sol Lesser will handle the distribution of "Under Four Flags," the third war feature of the Division of Films.

David Powell has signed a year's contract with the Goldwyn Pictures Corporation to go to the coast and play leading parts.

The American Feature Film Company will shortly make its debut. A six reel feature, "Hearts of Love," will soon be ready.

Kitty Gordon and William Farnum are in Los Angeles to work on their forthcoming picture for the United Picture Theatres of America, Inc., "Adelle."

Neill Shipman and James Oliver Curwood have formed a new film company which will enter the field as "The Shipman Curwood Producing Company."

Doris Kenyon, who has just completed her latest picture, "Wild Honey," will leave for Hendersonville as soon as the ban is lifted, to make exteriors on "Twilight."

William Desmond, Alec Francis, Robert Fraser and Marcel le Roussillen are among those who will support Florence Reed in her forthcoming picture, now in production at the Tribune Productions, Inc., studios, New York.

Viola Dana is in a critical condition in the Marie Antoinette Hospital, suffering from pneumonia. Due to the death of her husband, John Collins, the danger has been increased because she has suffered a nervous breakdown.

Lieutenant N. W. Davidson, of the Royal Flying Corps, formerly manager for the Specialty Films Import, Ltd., and L. E. Ouimet, president of that corporation, holders of the Pathé franchise in Canada, were visitors in New York last week.

Hodkinson productions will be released through the Pathé Company hereafter.

Clara Kimball Young's next Select Picture, "The Road Through the Dark," has been completed.

"Infatuation," a six reel picture, will be released on Dec. 1 by Pathé. The film stars Gaby Deslys.

The Rivoli will feature "Safe for Democracy" next week, starring Ruby de Remer and Mitchell Lewis.

"Prescription," a new story by E. Forst, has been purchased by the World Film Corporation for June Elvidge.

Robert Z. Leonard is supervising the titling and cutting of four Mae Murray productions at Universal City.

Fred Fishback has just completed a Sunshine comedy in which Mack Swain stars. Ethel Teare is the leading woman.

James Cruze has been engaged by the Famous Players-Lasky Corporation to direct their next John Barrymore picture.

Al Ray finished work on his latest picture opposite Ruth Clifford entitled "Home, James" at the Bluebird studios last week.

"The Greatest Thing in Life" will be the next Artcraft picture to be made by D. W. Griffiths. It has to do with the world war.

Vivian M. Moss, Select's publicity manager, left New York last week by motor for a two weeks' vacation in South Carolina.

The Official War Review Victory Pledges, a diploma, will be issued to all managers of motion picture houses showing the official war review.

John S. Lopez, director, completed a six-reel feature for B. S. Moss last Saturday at the Keeney studios on East Forty-eighth Street.

Henry Siegel, manager of Select's New York Exchange, is back on the job after undergoing two serious operations in the French Hospital.

Ida Darling has been engaged by the Metro for the role of the German spy in their screen version of "The Man Who Stayed at Home."

Gaston Dubois, the Belgian cellist, will leave the Rialto orchestra in a few weeks to accept a position in the first chair of the Philharmonic Orchestra.

Anna Case's first picture, advertised as "The Golden Chance," has had its name changed. It seems likely that "The Hidden Truth" will be the name adopted.

Charles D. Haskett, cashier in the Pathé office in Indianapolis since December, 1915, has been appointed assistant manager to A. Holah, of the Cleveland office.

Frederick H. Elliot has been appointed chairman of the Industrial Division of the Allied Theatrical Motion Picture Music and Entertainment Committee by William Fox.

George K. Spoor is in town making plans for the Spoor Thompson Company. Mr. Spoor is said to have a new invention which will simplify developing and printing of films.

Dell Henderson, having completed directing Carlyle Blackwell and Evelyn Greeley in "Hit or Miss" has gone to his home in St. Thomas, Ontario, to spend a few weeks visiting friends.

The first of the twelve two-reel war activity pictures, called "When Your Soldier Hits" will be released on December 9 by the Division of films. The second release of the series will take place on Dec. 23.

The W. H. Productions Company has made the following sales on its series of twenty-four single reel Arbuckle comedies: New England States to Boston Photoplay Company, Boston, Mass. New York State, north of Westchester County, to Gardiner Syndicate, Buffalo, N. Y. New York State, south of Westchester County, to Magnet Film Exchange, N. Y. C. Eastern Pennsylvania and Southern New Jersey to Masterpiece Film Attractions, Philadelphia. Western Pennsylvania and West Virginia to Standard Film Exchange, Pittsburgh, Pa. Ohio and Kentucky to Standard Film Service, Cleveland, Ohio. Michigan to Strand Features, Detroit, Michigan, Illinois, Indiana and Southern Wisconsin to Bee Hive Film Exchange, Chicago. Kansas and Missouri to Emerald Film Corporation, St. Louis, Mo. Oklahoma and Texas to R. D. Lewis Film Co., Oklahoma City, Okla. California, Nevada and Arizona to Peerless Film Company, San Francisco, Cal. Washington, Oregon, Montana and Idaho, to Greater Features Company, Seattle, Wash.

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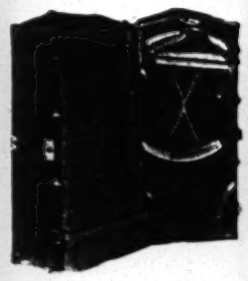

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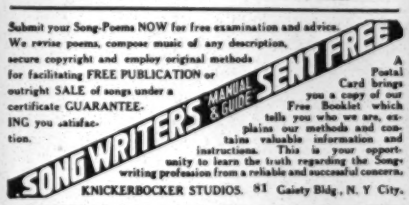

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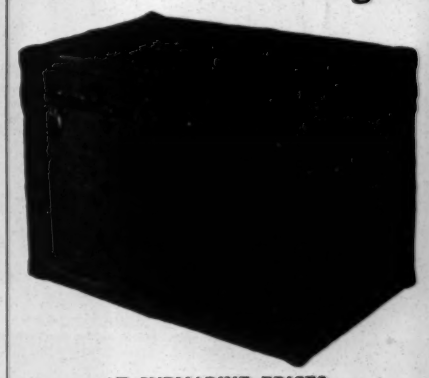

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References: Eddie Leonard, Geo. Felix, Knak Erickson, Gordon Eldred, and others.

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